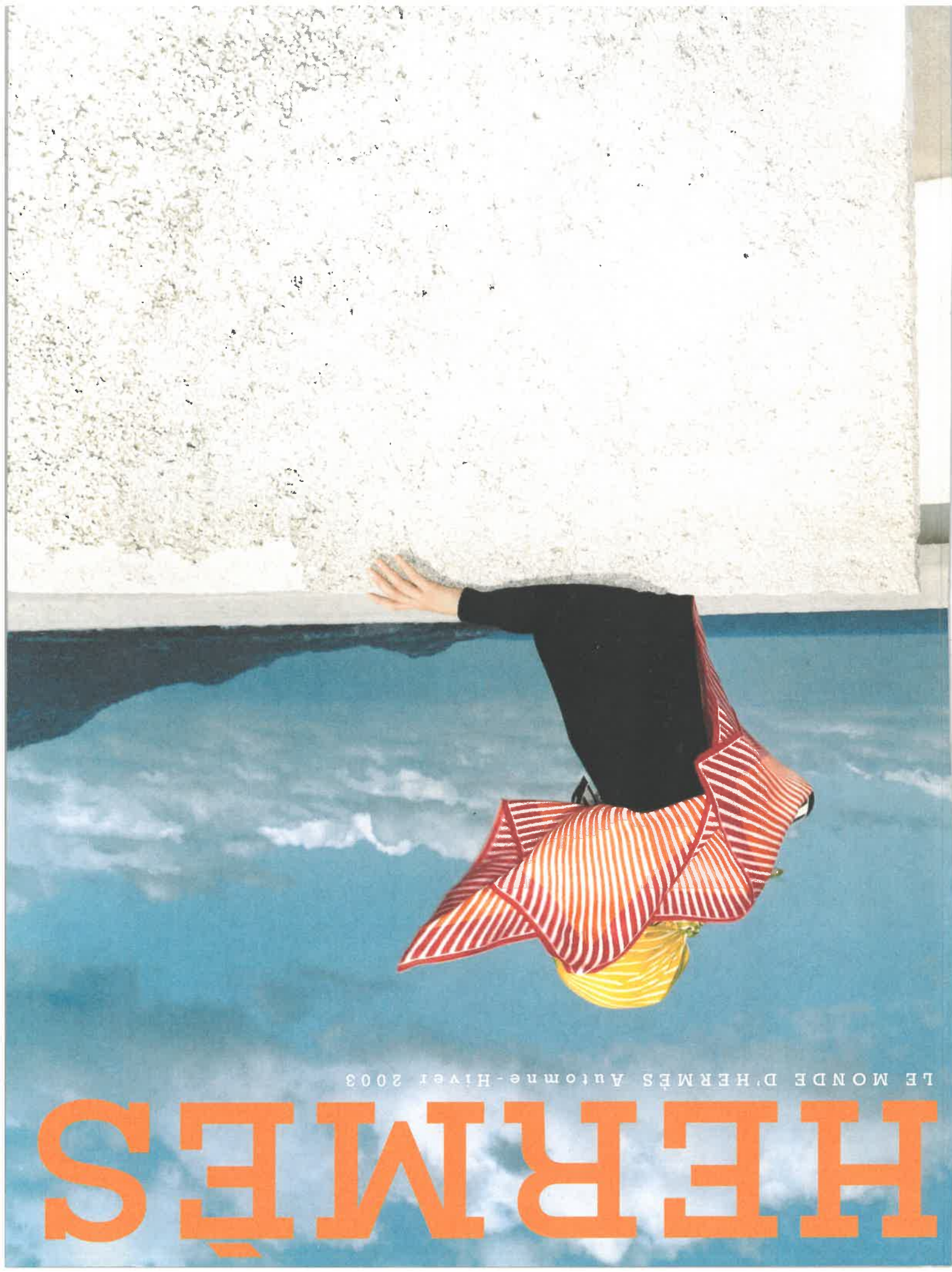


LE MONDE D'HERMÈS Automne-Hiver 2003

HERMÈS





For our thousand years of civilisation beacon from the shores of the Mediterranean to all who prize the finest fruits of beauty, pleasure and spiritual grace. The "sea of the middle earth" has seen and survived it all: from natural catastrophes to historical cataclysms, it has been borne ahead by victorious rhythms that honour humanity and its capacity for progress.

I once had the good fortune to meet Iorgos Psychountakis, a venerable Cretan who, ever since his youth, had practised the family profession of travelling storyteller. Like his father, like his grandfather, like all his ancestors, he was deeply conversant with the myths and legends of Greece and, stage by stage, would go reciting the entire *Iliad* and all the *Odyssey* in far-flung mountain villages.

The movement of his lips took me back along the chain of generations. I saw the living face of Homer, heard the bard's persuasive tones.

The word, speech – that is man's true treasure. As a maritime zone of exchange, the Mediterranean remains, above all else, the element that did so much to further the role of *words* in philosophical debate, political discussion, familiar conversation and commercial negotiation.

The chain of generations is robust precisely because it is held together by a humanism based on tolerance, respect, eclecticism and intellectual curiosity – in a *word*, on dialogue. Its strongest link is listening to the other. This Mediterranean speciality is every bit as precious as the olive tree.

Jean-Louis Dumas
JEAN-LOUIS DUMAS-HERMÈS
CHAIRMAN AND CEO



WITHOUT COMPROMISE

LOUIS ROEDERER
CHAMPAGNE

DOUBT, EMBRACING EACH DAY WITH PATIENCE

DO, ALWAYS SEARCHING, NO STRANGER TO

THE EXCEPTIONAL BECAUSE NOTHING LESS WILL

CULMINATION OF ALL ENDEAVOUR, SEEKING OUT

OF PERFECT HARMONY WHICH MARKS THE

SUSTAINING EACH EFFORT UNTIL THAT MOMENT

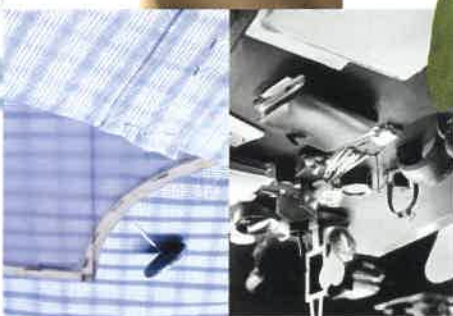
"It makes my dreams visible."

Hands: Michel Comte, photographer
Tool: LEICA MP

my point of view



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Cover: the silk scarf as streamer. A gust
of wind and it's airborne. The elements
play with the material and gleefully
set it in motion (photo Christoph Sültem,
styling Delphine Treanton).

Autumn - Winter 2003

LE MONDE D'HERMÈS

Contents





SUN SCARF (DESIGNED BY FRED RAWYLER)

Sun. Endless sands. Alone with the sky. After the storm, the fiery sun.

PHOTOS CHRISTOPH SILLEM. STYLING DELPHINE TREANTON. TEXT JULIETTE ANDRÉ

Skies with Silk Linings

Autumn-Winter 2003

Free as the Air. Mistis that float, airy and free. Take the boat, sail out to sea.



FREE AS THE AIR SCARF (DESIGNED BY ANNIE FAIVRE)



Sequences. The waves flap and almost dance their sublime sequences in mid-sky.

Under the Orange Trees. Sudden sharpness under the shady leaves of flame-veined orange trees.



UNDER THE ORANGE TREES SCARF (DESIGNED BY DIMITRI RYBALCHENKO)



Run before the Wind II. Sails unfurled, zephyrs blowing, boat quivering. Fair wind.

Bubble Ball. Bubbles on board, shiny baubles, dancing marbles, ebullient bubbles.



BUBBLE BALL SCARF (DESIGNED BY DIMITRI RYBALTCHENKO)



Boogie Woogie. Get the rhythm, hit the groove, move to the boogie-woogie.

Wild Skies II. Watch the sky. Fire sounds. Giant balloons. Celestial follies.

WILD SKIES II SCARE (DESIGNED BY LOIC DUBIGREON)

Details page 117



Mediterranean inspirations

BY JEAN GRENIER

JEAN GRENIER (1898-1971) WAS A WRITER, ESSAYIST AND TEACHER OF PHILOSOPHY (IN ALGIER, HIS PUPILS INCLUDED THE YOUNG ALBERT CAMUS). HIS THOUGHT IS INFUSED WITH THE SOLAR WARMTH AND PURITY OF THE GRECO-LATIN TRADITION. THESE QUALITIES ARE EVIDENT IN THE FOLLOWING LINES, TAKEN FROM *INSPIRATIONS MÉDITERRANÉENNES* (ÉDITIONS GALLIMARD), AN ATTRACTIVE LITTLE BOOK THAT HE PUBLISHED AMIDST THE TORMENT OF THE SECOND WORLD WAR.

To live elsewhere! All young men start out with that dream. Do they think their wishes will come true elsewhere? That place as such can bring happiness and love? Such questions leave them cold. The privilege of youth is to be its own justification. It believes because it exists and has no need to justify what it believes.

"If I show her to you", said Don Quixote to the merchants who insisted that before acknowledging Dulcinea as the most beautiful of all women they needed to see her, "if I show her to you, then what will be the value of admitting such an obvious truth? The important thing is that you should believe in it and confess it without seeing her, that you should affirm and swear to defend it."

And so it is with this undirected adolescent élan. If there is no escape, life stops. What a joy just to know it is possible! I myself only started living when I learnt that there was something else, something different from all the things surrounding me – suffocating me, I should say. [...]

We all have our own indefinable mixture of sky, earth and water. This is our climate, and for each one of us it is different. As we approach it, so our steps grow lighter, our heart breathes freely. It is as if silent Nature were suddenly bursting into song. Things seem familiar to us. In romance, we speak of love at first sight. Well, there are landscapes that make our hearts race, that set off delicious doubts and languorous pleasures. There is a friendship with the stones of the harbours, the lapping of the water, the warmth of the ploughed fields, the clouds at sunset.

For me, these landscapes were the landscapes of the Mediterranean. From Marseille to Constantinople, in the ports of the Mediterranean,

there is a people – always the same – that lives barefoot on the quayside, faces burnt by sun and pastis, backs bent under crates of oranges, quick hands ready for acts of violence or passion. By day, their lives seem feverish and are in reality aimless; at night, the narrow streets crammed with sleazy houses and old churches, under their bunting of grimy washing, take on a festive air that is infinitely attractive for one who feels with all these free-living beings – free because they have nothing – a kinship that they themselves might disown. Ready to sail every morning, ready every night to gamble away their wages in a bar, changing jobs every three months – but it is not this adventurous side (such good novel material) that interests me; it is the secret of their happiness.

They seem so passionate. And yes, they are. But passionate about what? About the sun, love, the sea and gambling – the only things that will never let them down. And if they lose all they have to vengeance or shipwreck? The sea and love are still there, eternal. Tomorrow, maybe,



tomorrow all these hostile things will smile on them, and anyway, even today, their presence... How soothing for a wounded heart is the sight of a bay that bends like the crook of an arm!

A configuration that speaks to the heart, that is what makes the spirit of the Mediterranean. Space? It is the curve of a shoulder, the oval of a face. Time? A young man running from one end of a beach to another. Light breaks down lines and breeds shadows. It all works towards the glory of man. His glory or his damnation. If his value is so great it is because, beyond the landscape itself, death is the backdrop of his actions. You cannot understand one without the other. Only a keen, constant sense of the end can give desire its edge. From the union of these two forces a philosophy of tragedy was born. [...]

If there is one thing we lack in today's world, it is a sense of the human. The previous century's worship of the machine, and the servitude that it has caused for so many men (extending to the worship of machines by those emancipated from them), can, it seems, be cured by humanism. Not by humanities, as learnt at school – the Greek and Latin rote-mumbled and deciphered with grammars and dictionaries – they are not enough. But by contact with the popular wisdom of the Mediterranean that can rejuvenate mankind. Whatever political, social or religious revolutions come and go, the Mediterranean remains both older and younger than they are. In any case, even in the thick of war, as now, it offers a vision that can help us to raise ourselves up, out of this world torn apart by jealousy, all the way to that god evoked by Plato when he said that “he is good, and what is good is forever free of envy.” J.G.

Quintefeuille.

Sanicle.

la

geranium musqué.

la pie de pigeon.

la terre noire.

la

le bar de grue.

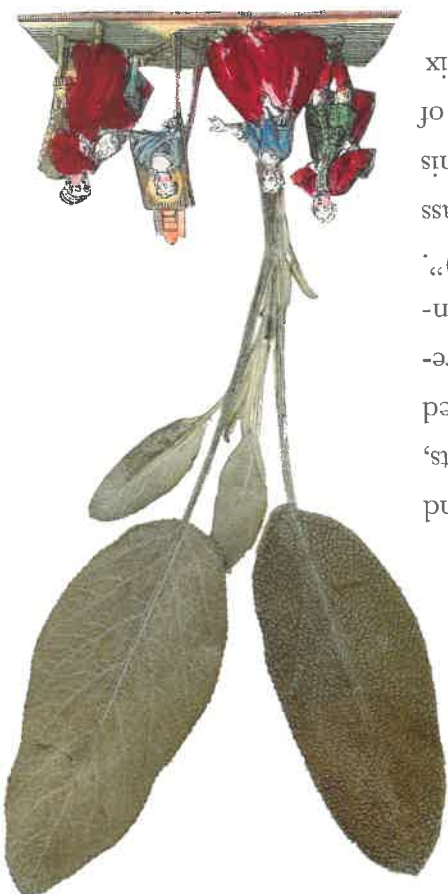
herbe a Robert.

Capriccio Botanico

TEXT MENEHOULD DU CHATELLE

Welcome to a library dedicated to horses and travel, where a herbarium from Diderot's time has joined the poetic assembly of objects, books and paintings chosen by the avid collector Émile Hermès and his successors. In a setting fragrant with leather harnesses and distant lands, these modest dried plants that yesterday slept on the shelves of some bookshop set us dreaming about the distances that most of them have covered: from Asia, Africa or America, they reached the crossroads of the Mediterranean before settling in northern climes and learning to live in our cities.

The botanists of the Enlightenment – Tournefort, Jussieu and Père Fusée Aublet – travelled the globe in search of unknown plants, the future pride of their collections. In contrast, Rousseau preferred to herborise near his home. The author of our herbarium, Pierre-Jean Rouanet, was apparently of the same persuasion as Jean-Jacques, since his collection was "made in Paris in the year 1779". We can imagine him with his samples box, a simple magnifying glass and perhaps a volume of the *Système végétabilum* tucked under his arm, walking the fallow fields of a capital that was then still full of gardens and wild grasses. Enough, anyway, to provide him with six hundred and thirty-six varieties of "both shrubs and plants".



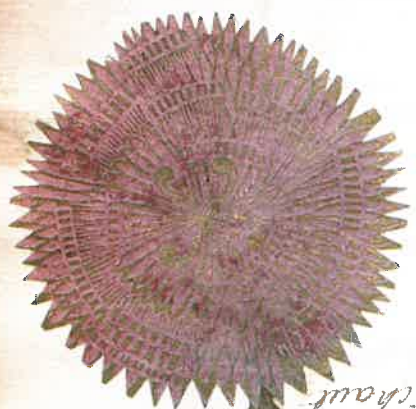
FROM THE ROOTS THEY PUT DOWN AROUND THE MEDITERRANEAN,
THESE PLANTS STILL DRAW UP MEMORIES OF ANTIQUITY.

Pierre-Jean classified the samples in accordance with twenty-one medicinal virtues. He wrote their common names in ink. A few nicknames add some verbal spice, reminding us of the ancient commerce between men and plants. "Sanicle" designating the supremely curative *sanicula*, as it is called in this "garden Latin" that also gives its other name, *potentilla*, to that legendary panacea, cinquefoil. Some nicknames also express gustatory delights: chervil, incorrectly known as cummin, is akin to the "water parsnip". It is the "pearl of kitchen gardens". This lexicon vividly reminds us of how much these plants gave both to the arts and trades in terms of gums, resins and colorants, as well as making life that much sweeter.

From their journey across the great Mediterranean crossroads of civilisations, some of these plants are still resonant with ancient deeds: *teucrium*, that the Corsicans accuse of making cats that roll in it mad (with love?), commemorates the bravery of the Trojan prince Teucros (Teucer), the enemy of Dardanus, that eponymous hero of Rameau's opera. Several plants bearing this name are now legally protected species. The sublimely peaceful death of Socrates has immortalised a lethal umbellifer under the handsome name of hemlock. This need not always be harmful: goats and birds eat it with no side effects. Still, it is best to use it only externally, especially water hemlock, whose potency the French Academy of Sciences had occasion to note when they were told of three German soldiers who, leaving Utrecht in the spring of 1714, passed away in less than half an hour

Chardon de paille

le



Forticheau



Cheruy

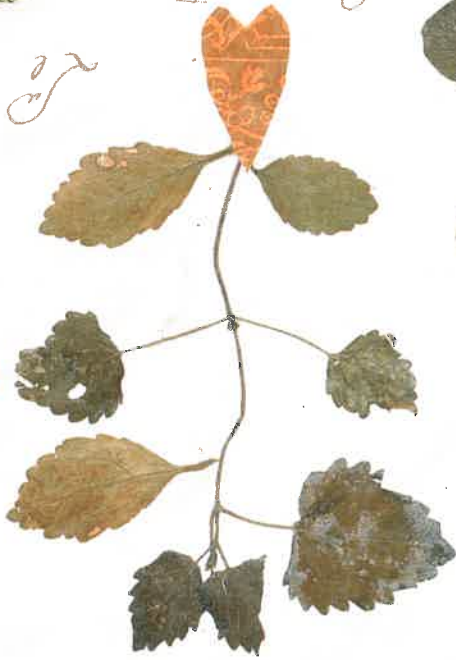
le



la veronique femelle.



la melise des bois.



lucium.



la veronique des bois.



la Rubus aguilie
Ronde.



la pimprenelle.



la petite Ciguë.



la grande Ciguë.



le Carvi des prés.



le Raquin d'Amérique.



la grande
herbe a

de
jaune

argentine.



Agrostis



ou bouvre
a pasteur.

chene. de l'abonne

Hamadryas

la fleur de
au laogue.



SUCH ARE THE EXQUISITE DELIGHTS OF SEEING
WITH THE EYES OF A CHILD : SUDDENLY, A TWIG BECOMES A WORLD.

after swallowing *cicutaria palustris*. They had mistaken it for *calamus aromaticus*, known to fortify the stomach.

As if to inject a bit of life into the somewhat sickly pallor of his

specimens, Pierre-Jean Rouanet amused himself illuminating them with little figures that he cut out from prints. Their whimsy and

bright primary colours make them modest harbingers

of Surrealist collage. Our herbarium thus seems to

have come from some kingdom of plants whose prince

is a schoolboy: by way of practical work, his fingers

gaily pasted vignettes on these classified specimens

from the botany lesson. Tiny comic characters thus

slip into the serious world of plants, cleverly revers-

ing the play of proportions. Suddenly, a grass becomes

a towering tree. Tom Thumb goes hunting with King

Arthur on a steed no higher than a rat, his sword a half-

needle, his shorts cut from a pea pod and his cap from an oak leaf.

Alice in Wonderland, or Thumbelina, shelters here under a few

fronds of veronica, tightly gripping her dagger in case of attack by

some butterfly! A bearded dervish mutes out justice beneath a sprig

of bloodwort – instead of an oak tree. Elsewhere, a well-groomed

monkey has a fitting session with the wig merchant. This droll scene

takes place in the shade of five redweed leaves.

No wonder, then, that whatever the girl's botany teacher might

have said, George Sand's grandmother still envied her that special

childhood faculty of hearing what the roses are saying! M. C.



"Herbier made by Pierre-Jean Rouanet in Paris in the year 1779." In-folio full vellum binding, bronze clasps. Each plant is mounted with small figures cut from prints by Engelbrecht and gilded paper from Nuremberg. Coll. Émile Hermès, Paris.

ANDY, CANAPES PROJETE PAR PAOLO PIVA.



SEATTLE, 1300 Western Ave. - WASHINGTON, 1300 Connecticut Ave. - SEOUL, 93-4 Moonhwa Bldg., Monhyun-Dong, Kagnam-Gu - TOKYO, Ebisu Prime Square 1F 1-1-40 Hiroo Shibuya-ku - OSAKA, 3-5-7 Honmachi Chuo-ku

B&B ITALIA



A Real Disaster

PHOTOS DIDIER MASSARD. TEXT JEAN-JACQUES ABLY.

I refer to the loss of my diary. Yes, I've lost that faithful notebook in

which Latin etymology asks me to record my "daily allowance" of things that need doing. I've been looking for hours and hours but I just

can't find it. So what can I do now, except lament?

Losing your diary means losing your lists of addresses. In other

words, what you need to contact people you never contact (the others,

you know their number off by heart). So far, then, not so serious.

But it also means a kind of bereavement, losing one's own personal

chronicle. Great suffering and serious grieving ensue. True, those sheets

on which life's little events laid down their inky traces would probably

have ended up at the bottom of some drawer, but sooner or later I would

have fished them out. How moving our reunion would have been!

Opening the ancient notebook on Tuesday 8 March, my eyes misted

over with emotion, I would read: "9:30, Forget". Ah yes, the excellent

Dr. Forget! That morning he pulled out my wisdom tooth. Fifteen days

of antibiotics, my left cheek swollen like a pumpkin. Oh, valiant vessel

of memory, laden with treasures from the past. Sunk without trace.

Also, losing a diary is like your headlights suddenly going out. The

calendar is engulfed in darkness. The future grows cloudy. You sail by



dead reckoning. Christmas will be around 25 December, fine. But the rest? Here things get dangerously hazy. On Friday, for example, I had two appointments. The first with my tax inspector, the second at the garage for an oil change on the 4WD. But at what times? In twenty years from now my nephews will still laugh as they recall "the day Uncle drove to the tax office and they confiscated his car."

Pity, my human brothers, pity the wretch who has snapped the thread of "daily doings"! He is a mere ghost, a shadow blundering around in the dark. As I said, it's a real disaster. But there is a glimmer of hope, light at the end of my tragic tunnel. For surely there is some friend or relative who is just dying to give me a present. No doubt this superior creature is tormented by that age-old question: what would make him truly happy? Now he knows: a new diary.

Note that the little number in royal blue crocodile would fit the bill perfectly. And, in case you were wondering, that braided leather pencil would be a fine addition. In fact, I would even accept the Zip CD holder, a real boon for the music lover I am reputed to be. That said, just one of these three articles would make me happy. I'm not fussy.

Have I been clear? Thanks ever so.









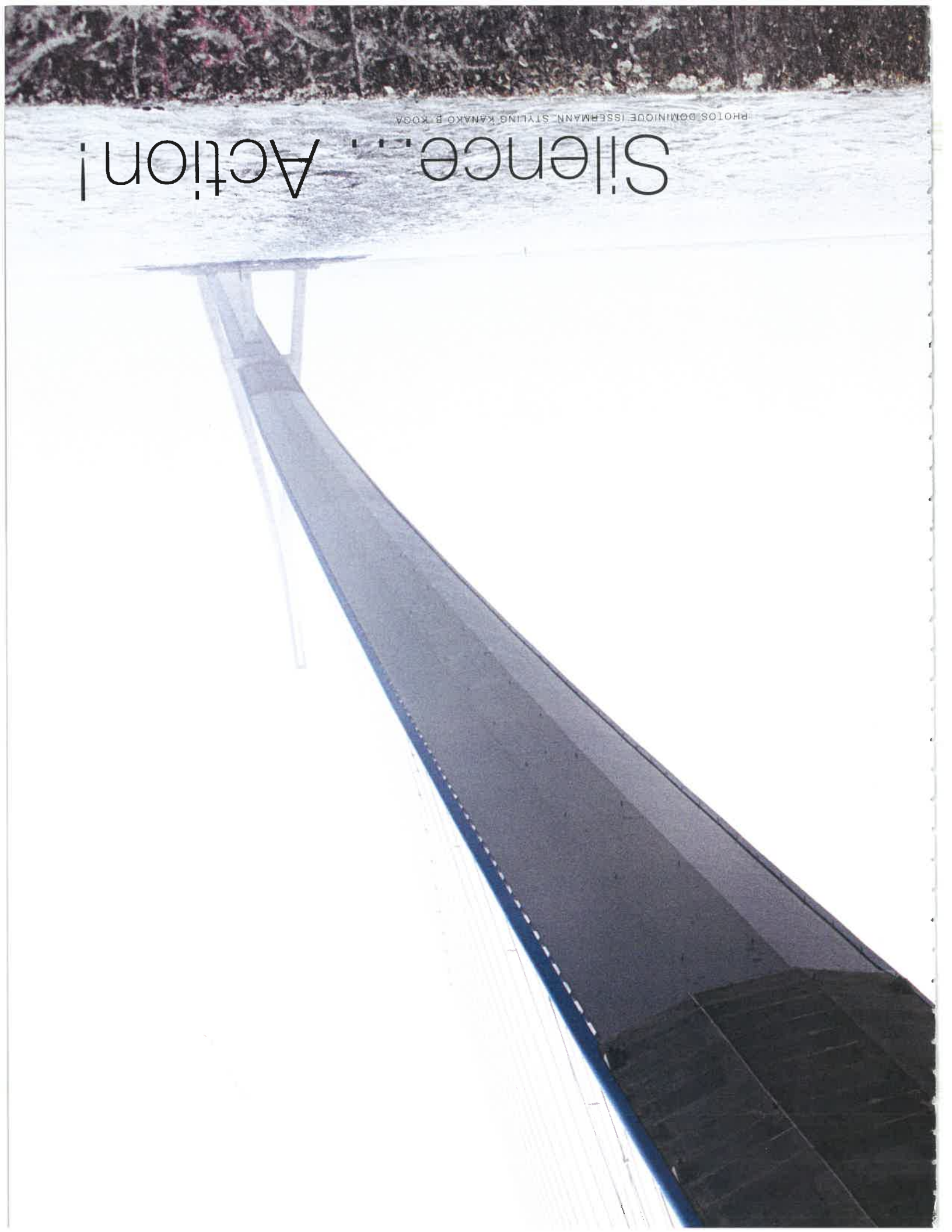


Autumn - Winter 2003



PHOTOS DOMINIQUE ISSERHANN STYLING KANAKO B. KOGA

Silence... Action!



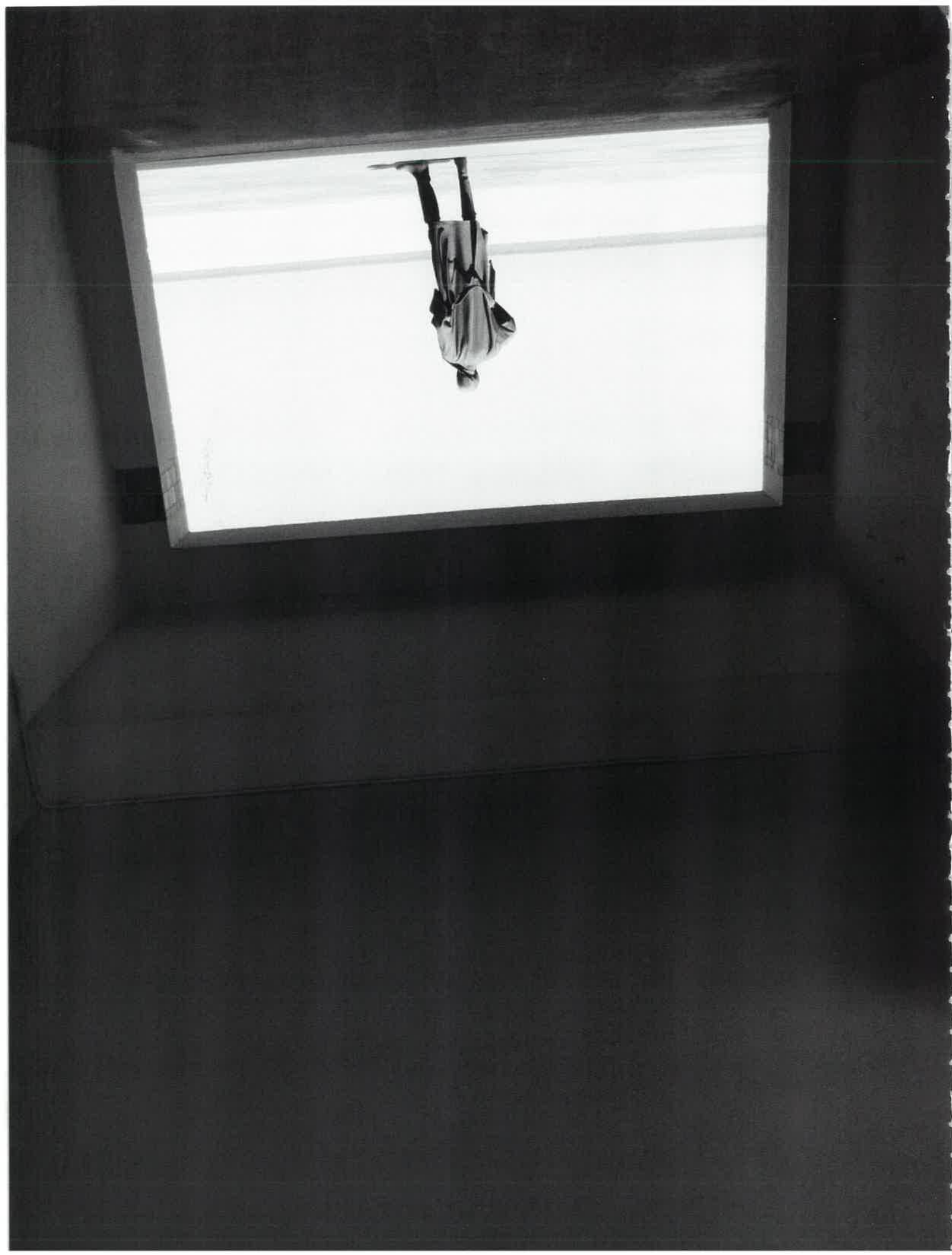


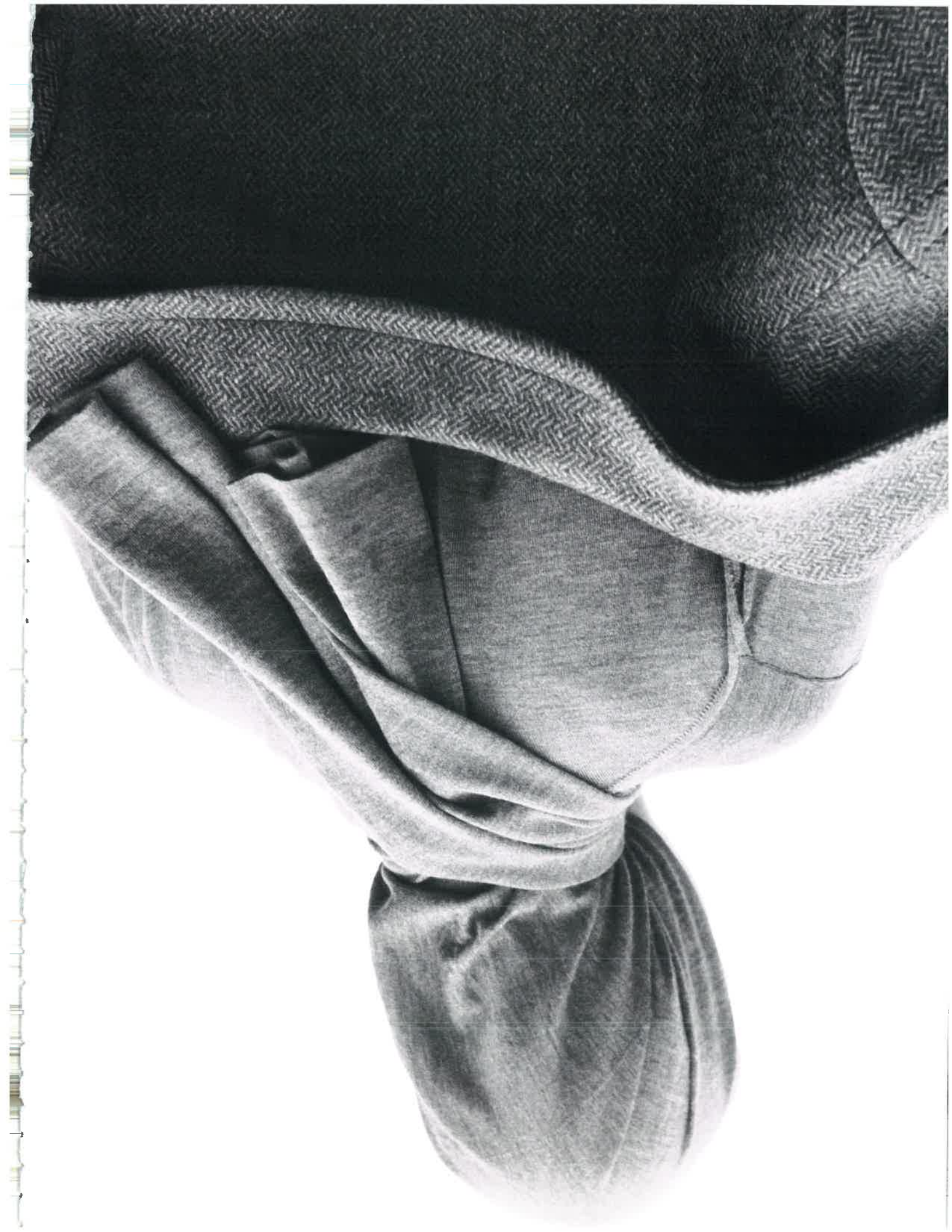




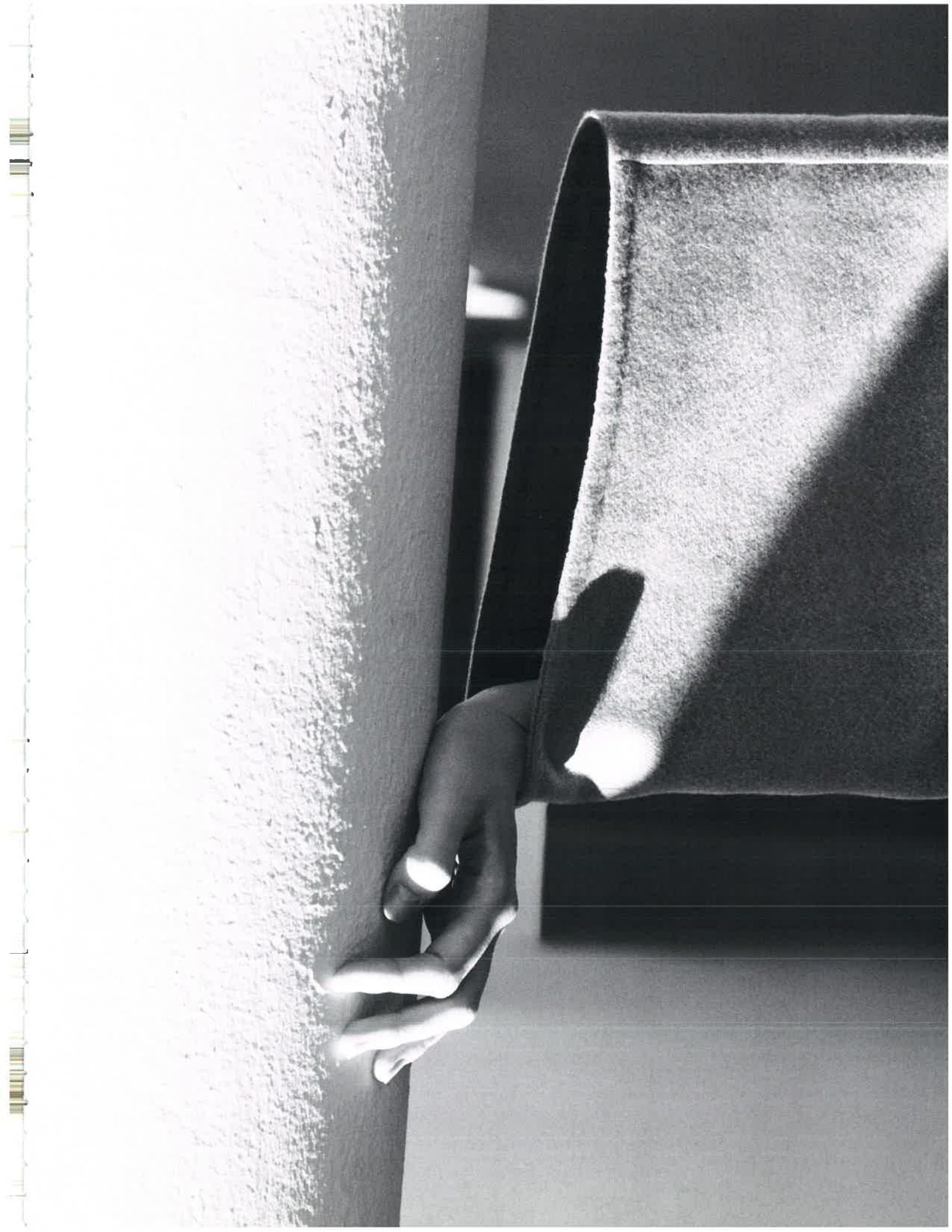




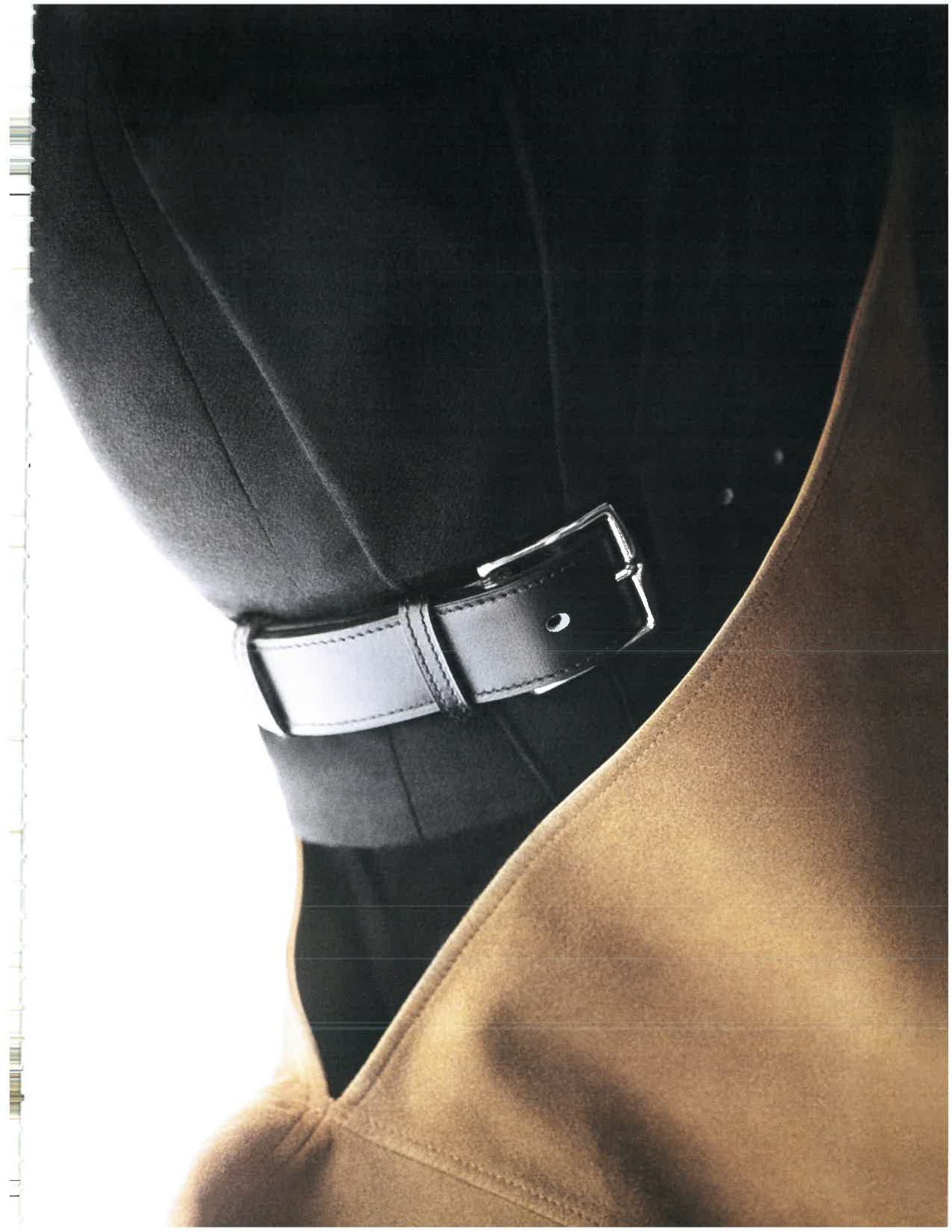




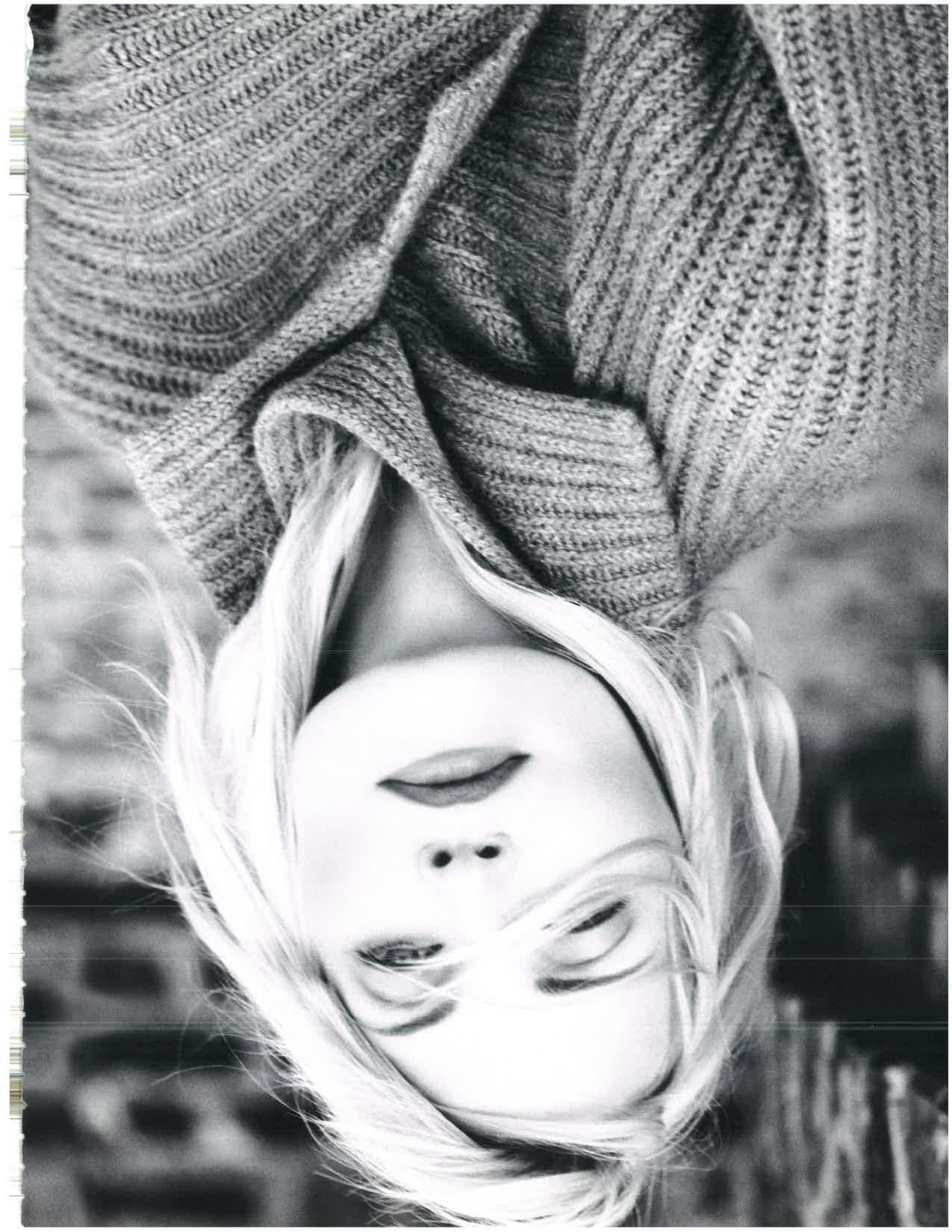


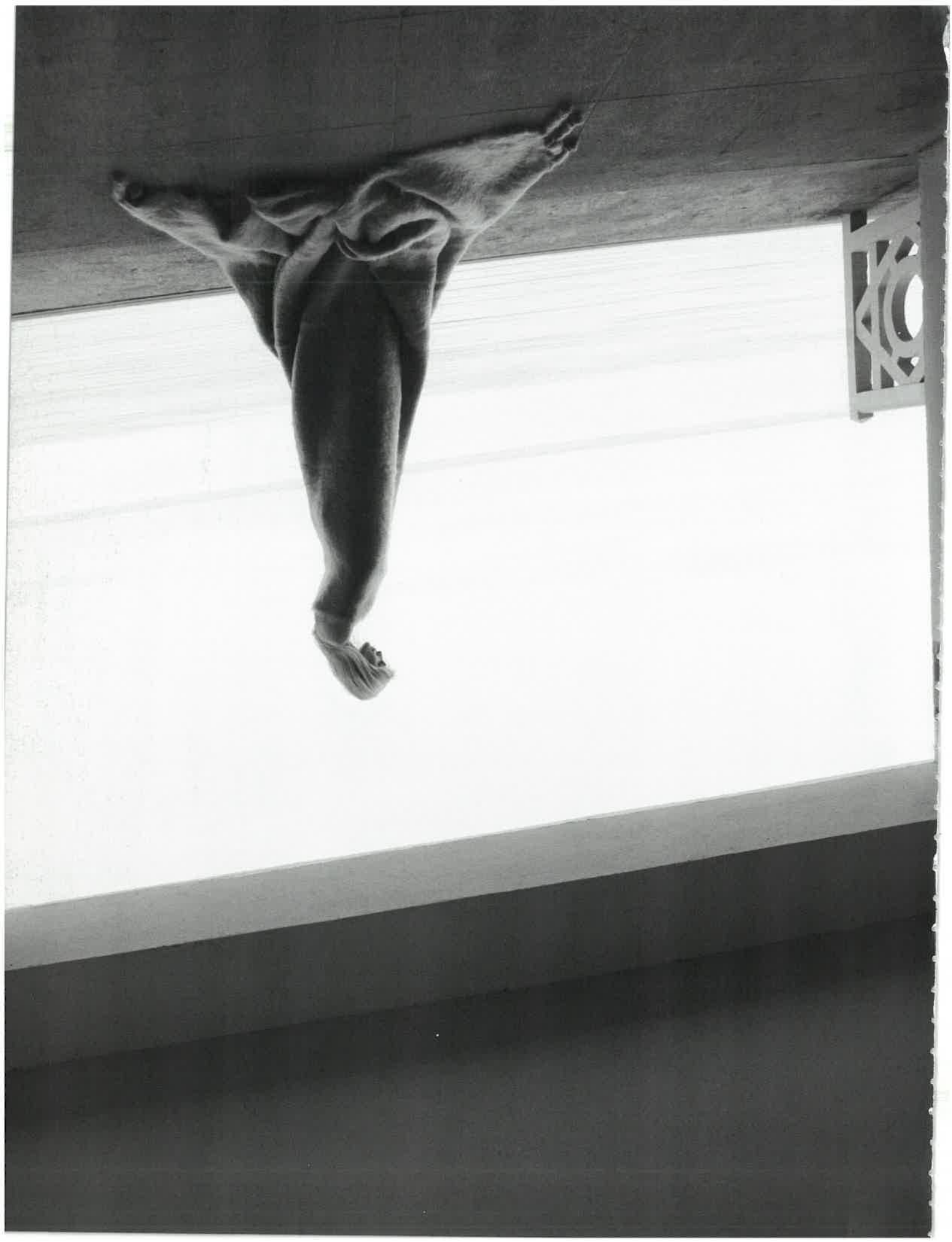






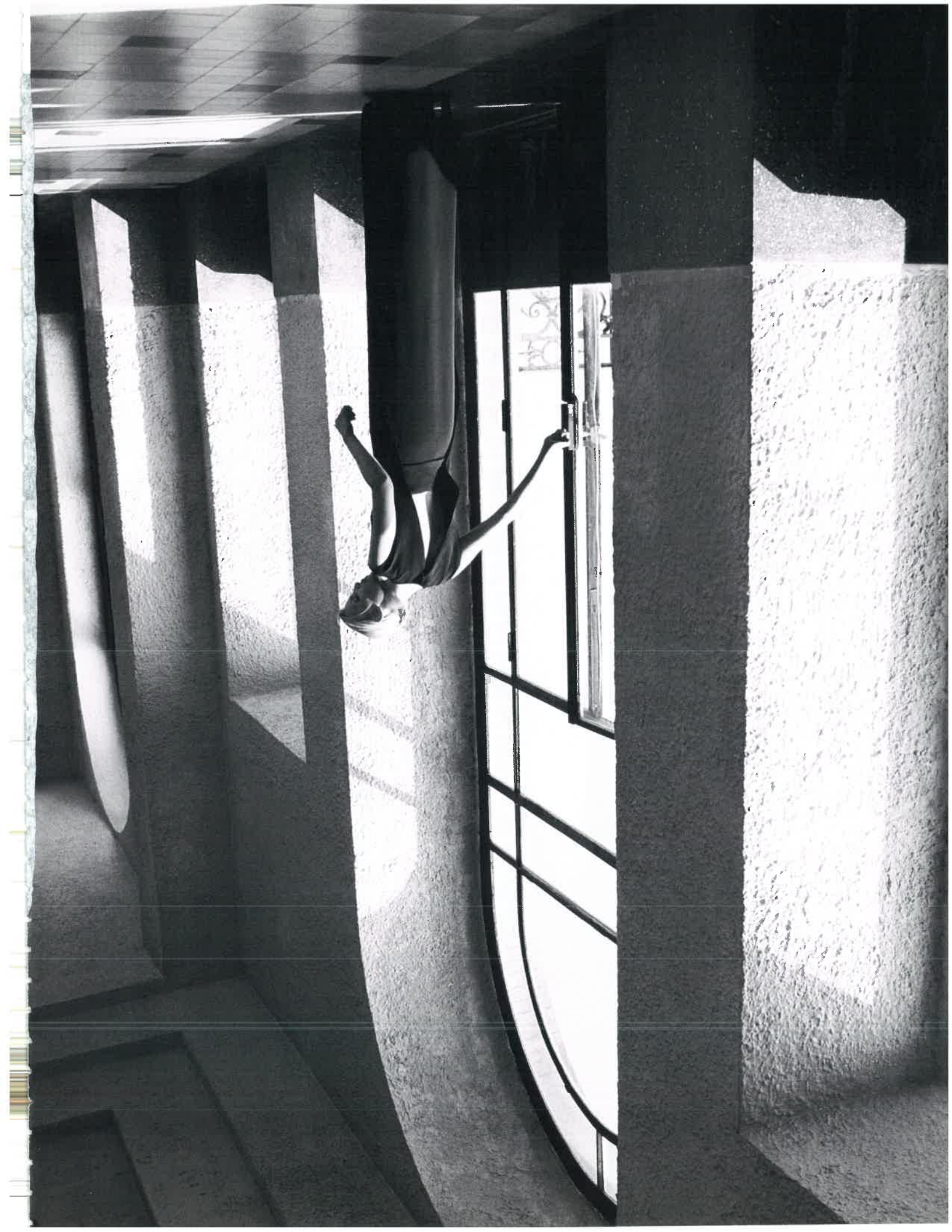


















"The Shirt" (Detail)

PHOTOS FRANÇOIS GONDIER. TEXT CATHERINE DEVDIER.

“Seven stitches per centimetre.” The formula will sound sibylline to the untailored ear, but precise to those in the know. It is, in its way, a code. But more than that, it is the expression of the highest standards and the credo of a confraternity – the community of conscientious and enthusiastic shirtmakers. Seven stitches per centimetre of material. As opposed to the more usual five. Those two extra stitches are a small, almost a hidden luxury. They mean that the finish of each hem, each buttonhole, will be more elegant as well as exceptionally solid. The improvement is beyond doubt. A bespoke advance

age, but a perfectly discreet one.

Once again, it is the detail that makes the difference, that distinguishes and gives a thing its value. It confirms a code of conduct that is the honour of a profession. Tried and tested rules dedicated to meeting expectations, to providing wearers with finest quality and surest pleasure. Tuning, making the pattern, the outline, sizing, quilting, precisely cutting out the forms with the shears, and so on all the way to pressing and folding – each of the

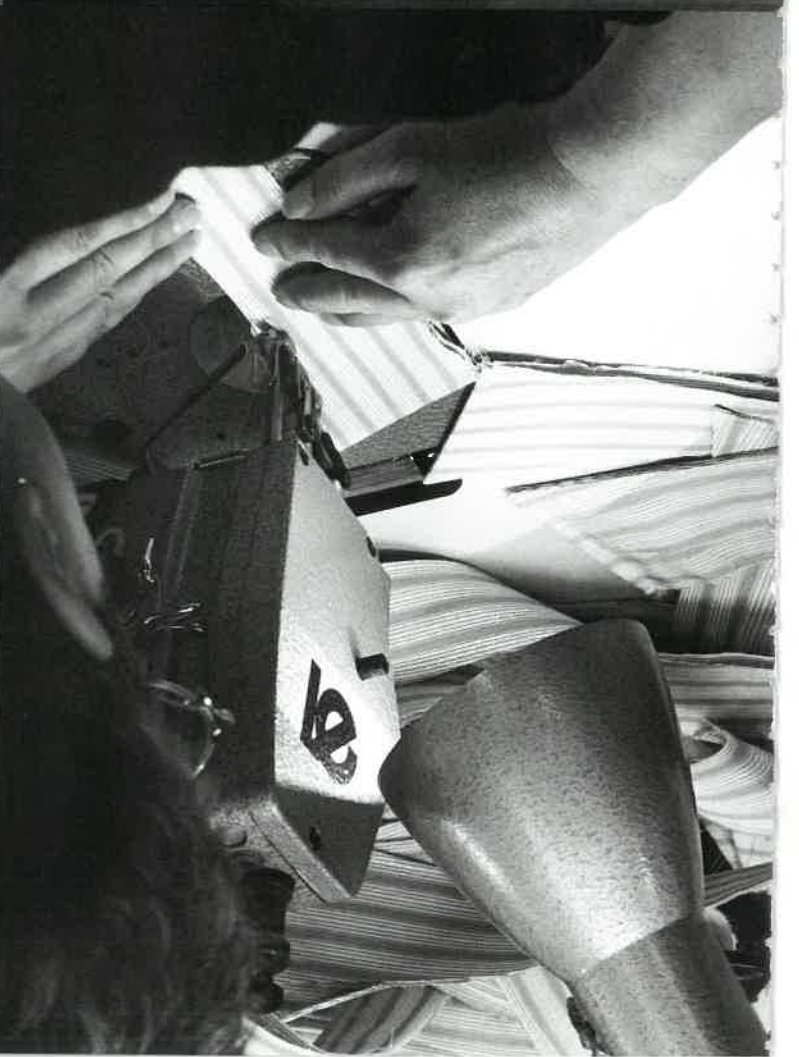
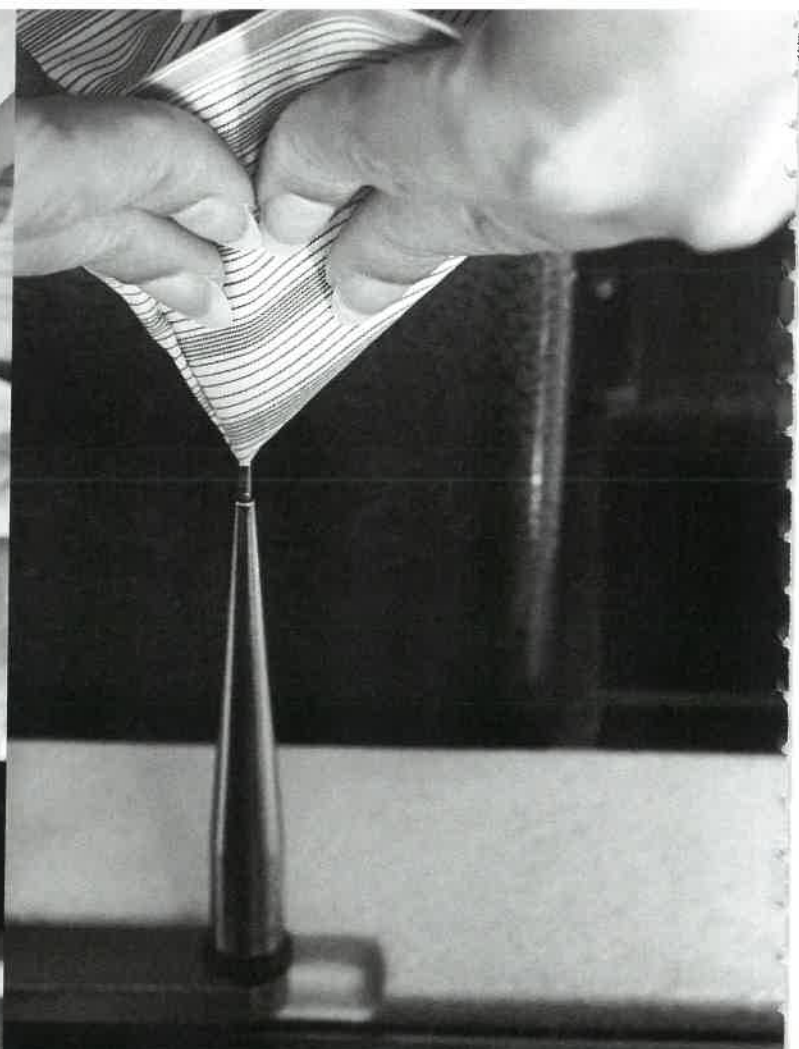


The *cliché* is a guide to the seven sizes. Structure, construction and balance are the keywords in this strict sartorial composition, crowned by magnificent saddle tack or mother-of-pearl buttons.



Templates are transparent, as it self-evident. The main thing is the match. The tough task of assembling the collar is the work of a true specialist, as is finishing the tip of the cuff. The art of cutting; the skill of sewing. To the nearest millimetre. Following a subtle thread.





THE WEFIT: RESPECT FOR BEAUTY AND PASSIONATE ATTENTION, THE RICH EXPERIENCE OF A DEDICATED TEAM WITH THEIR UNIQUE, HARMONIOUS TISSUE OF SKILLS, THE WARP: A SERIES OF PRECISE ACTIONS ALL THROUGH PRODUCTION, ENSURING A BEAUTIFUL FINISH.

forty operations has a strict protocol. Seamstresses and technicians perform their craft as if dancing a ballet: to an unwavering tempo. One stitches and the other sews, in the fluidity of a sequence that flows from their fingertips. The carefully composed score leaves no room for any attempts to digress. There is a subtle musicality in the delicate play of these hands as they impose the obligations of style on the neutral machine. They place, cut, trim, taper, line, stitch, sew, tack, assemble, check, inspect. Leaving a bit of slack, the better to stay in control. And, above all, they match and join. Stripe must meet stripe, check tally with check. Here, the collar and the cuffs, the back and the sleeves. There the row of buttons, a curve to impart, a fold to bring into line. Mustn't lose the thread. Assembly is a delicate art – “all in the doing”. It is capped by the addition of those superb mother-of-pearl or saddle-tack buttons, the hallmark of the Hermès shirt and signature of a House tradition. A shirt is a work of art, and connoisseurs will savour its details as well as its overall beauty.

C. D.



In this subtle construction, it is the precision of the assembly that signals distinction. Tucked away in the collar, the label is like a manifesto for refinement, echoed by the buttons. Every shirt is numbered.

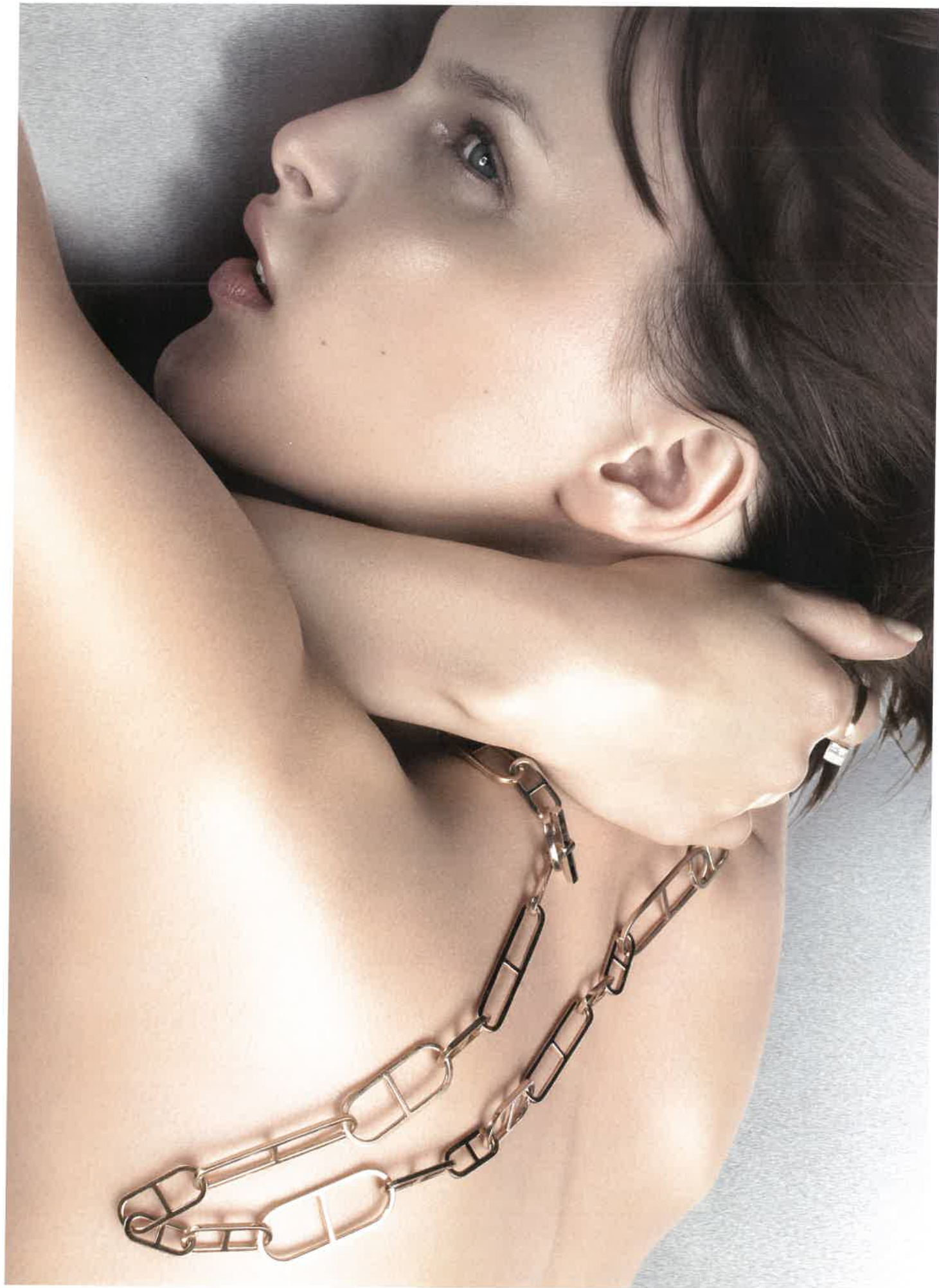


Simply Sensual

The thread of gold spins jewels into curves
of pure geometry, mapping out their precious geography on the skin.
Its luminous ink underscores the mass of a shoulder,
the fluidity of a wrist. Rays of sun, diamondine beams and lunar white
are materials fashioned by these mobile, moving jewels.
They live naturally with the body, visible but never loud, present
but not ponderous, round but
not bland, graphic but not stiff. Sensual, simply sensual.















Over to you... Malika Ferdjoukh

Invitation

Hollywood on Riviera

Sister Elisabeth taught me when I was ten. One fine morning, she raised her index finger and issued a solemn warning: "Pay attention, this is a difficult word: there are not two *ts* in 'Méditerranée' but two *rs*, and at the end there are not two *ns* but two *es*. Above all, there's no accent on the *e* before the double *r*."

Poor woman. She never knew what seeds of confusion and chaos she had sown. How she had compromised the consonants and vowels in my spelling of *Méditerranée* for years to come. Yes, people keep telling me (and I keep telling myself), it's simple: *Medius*. Terra. Middle of the Earth. Yes, I know. I know. But even now, as I write these lines, I am feeling hopelessly obtuse. And have a dictionary by my left elbow.

Why, only a few months ago, I was writing a dedication for a colleague which (by God knows what suicidal pirouette) revolved around the sea in question. As I neared the fateful, capital *M*, I suddenly succumbed to pelagial giddiness. Two *ts*? One *r*? Or two? And the *ns*, how many *ns*? There was no way to rewind the words. Let alone withdraw them. There they were, black on the white page. I looked for a way to avoid that decidedly

wayward sea, to change the course of my sentence in mid-cruise. Too late. So I wrote on. With a sense of perdition, like what a diver must feel when plunging from the cliff. *Alca jacta est*. The deed done, I rushed to my dictionary. Problem was, I no longer knew if I had written three *Ms* or four *is*. Ah, good old Sister Elisabeth! Bless her little jokes!

Of course, when you can, you try to beat about a bit, to tack around other orthographical caprices. Rather like a stammerer avoiding their phonetic stumbling block. And so you drift discreetly towards the Gulf of Lion, of Genoa or of Sidra. You steer full speed ahead for the Aegean or the Ionian. All this seafaring savvy just to avoid the rocky *rs*, *ns* and *ts* of that middle pond!

But try too hard and you end up sailing into Thessaloniki Bay or, worse, along the Tyrrhenian coast. Avast! Time for Sister Elisabeth to swallow the anchor. I say that affectionately, mind.

Fortunately for this poor dear sea that witnessed my birth, its name evokes more than these plain memories of a schoolgirl with a writing problem. What it really conjures up are splendours, pomp, cities, magnificence: Carthage. Alexandria. Taormina. Suez. Massilia. Byblos. Antipolis.

ALGERIAN-BORN WITH A HEAD FULL OF STORIES THAT SHE TURNS INTO BOOKS, HERE IS MALIKA FERDJOUKH, PSEUDONYMOUS AUTHOR OF VARIOUS NOVELS AND NOVELISED SCRIPTS AND VERONIMOUS WRITER OF FICTIONS THAT TEENAGERS GOBBLE UP. THIS AUTUMN, L'ÉCOLE DES LOISIRS IS PUBLISHING THE FOURTH AND FINAL VOLUME OF HER "FOUR SISTERS" SERIES, A BROAD-CANVAS FAMILY TALE WHOSE TONE AND RHYTHM TAKE US BACK TO THE GOLDEN AGE OF AMERICAN MOVIES – A WORLD SHE KNOWS BETTER THAN MOST.

And, for me, Hollywood.

Riviera on Cinema. Côte d'Azur in Technicolor. Mediterranean on Film. It's true: even when it's fake it's fab. One day in 1933, the King of Morocco was amazed to see his very own kasbah in a *Morocco* shot entirely in Culver City.

For years, my own personal Riviera was a window onto the court of Monaco. Musicals. *On the Riviera*, in which the taffeta-clad derrière of my favourite actress was adorned with a big satin bow; *Monte Carlo Baby*, where the band gaily blared out "Anything but that!"

On my own personal Riviera the dialogue sparkles, à la Lubitsch. It's a place where games of chemin de fer need not mean infernal shame. A place where super-rich air-headed old ladies stub out their cigarettes in their tubs of cold cream or in their breakfast eggs. Where glossy blondes pluck a picnic hamper from the back of their roadster and nibble on a chicken drumstick held between thumb and index while kissing Archibald Leach. And then there is that old English masterpiece in which a young redhead ballerina in tiara and lamé cape bestrides the sweeping mossy steps of a villa as silent as the castle in *Beauty and the Beast*.

Naturally, images like these pick you up and

carry away your imagination. Until, in the end, you make the inevitable hard landing.

One summer, friends of friends of mine invited me to a friend of friends' birthday party up in the heights of Villefranche. I was a student and this was my first incursion into the Côte d'Azur. Images of that English masterpiece and that actress with the huge bow mentioned above immediately flashed up in my mind. Though neither a redhead nor a ballerina, I nevertheless managed to find an outfit with taffeta, lamé, a bow (albeit small) and a tiara (tiny) and swore that (if not an heiress, then definitely an airhead) I would stub out my cigarette in some very incongruous chic object.

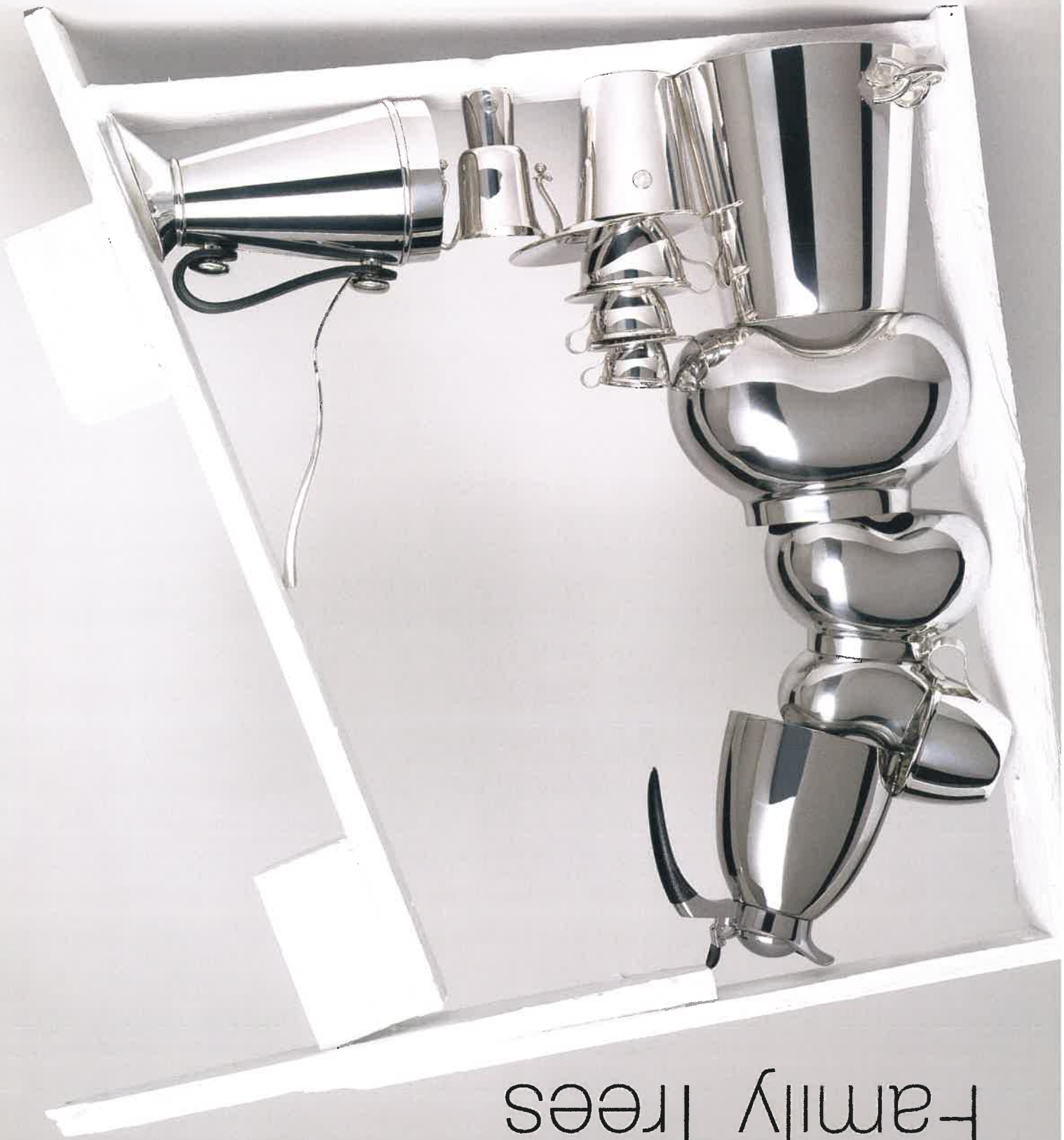
Villefranche is not Hollywood. Besides, sometimes it rains even in California. That night there was a sky-splitting storm and torrents flooded down the steep streets and over my legs. The bow was soon sagging and my pumps flopping like rheumatic slippers. My cigarettes were washed away along the gutter. That was the last I heard of the tiara. I turned back and headed for the nearest bistro, humming "Anything but that!"

But never mind. This storm over the Mediterranean, over the Gulf of Genoa, was itself a truly and magnificently Technicolor experience.

M. F.

Family Trees

Autumn-Winter 2003



















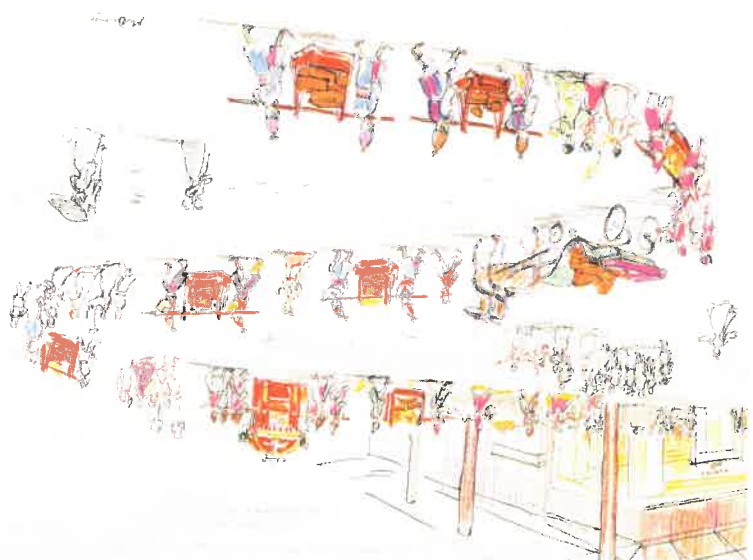


RENCONTRES

HERMÈS STORE TAINAN, OPENING OF A

A red carpet, porters bearing orange boxes like so many precious gifts, musicians and dancers, a lion-headed dragon – it was to the sounds and colours of a traditional Chinese wedding ceremony that Hermès celebrated the opening of its new store at Tainan on 11 April 2003. Symbolising the coming to-

gether of Taiwanese culture and



the traditions of the French saddle, a long procession led the bride, all dressed in red, the baldaquin and, in it, her face veiled by a silk scarf, to the threshold of this new Hermès abode in East Asia.



NEW YORK: HAPPY BIRTHDAY CENTRAL PARK

The *Forum*, a space for shows of contemporary artists at the Maison Hermès in Ginza, Tokyo, is no White Cube: artworks here are definitely not isolated. Last spring, Japanese artist Yumi Kori chose to base the work she presented there on the architectural identity of the site. *Panta Rhei* was an installation of white sand, redolent of a Zen garden, in which the stones were replaced by the building's own columns. A metaphor of the flow of water, revealed by the light of Ginza, this poetic work resonated perfectly with the glass architecture of Renzo Piano.

New York's verdant heart. A joyous reunion for all lovers of nappery at a big charity lunch, the pattern adorned the Park Conservancy. On 7 May, were given to the Central silk scarf. Proceeds from sales of the park's creation, Hermès celebrate the 150th anniversary tamed for human use. To celebrate the 150th anniversary of open spaces and landscapes the great American dreams green lung. It also evokes Central Park is New York's long In the heart of Manhattan,



TOKYO, YUMI KORI

VERSAILLES: BARTABAS
 is a nonpareil horseman who forged an exciting fusion of contemporary culture and the art of horsemanship in the internationally acclaimed shows put on by his troupe, Zingaro. He was recently made director of the new Academy of Equestrian Performance at the Grande Écurie in Versailles. His twelve students in horsemanship there use light, airy saddles based on the

one designed and made for Bartabas himself by Hermès. It symbolises the vocation of this unique school: to breathe the life of modernity into tradition.

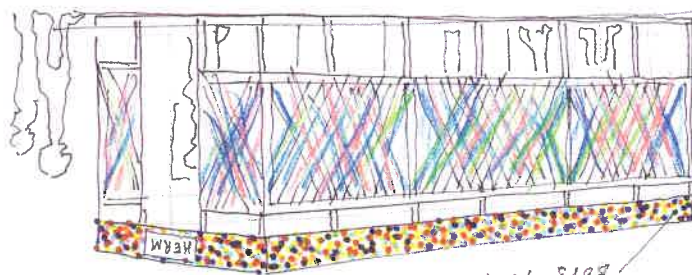


BRUSSELS, SALVATORE LICITRA
 The Verrière-Hermès gallery in Brussels presented Italian artist Salvatore Licitra from May to July. Specially conceived for the event, his installation, *I accept only personal messages*, took the form of a forest of aluminium rods capped with fragments of wooden letters. These formed a sentence suspended in space, only when viewed from a particular angle. Once visitors found this, the piece suddenly "made sense": in a similar way, all the word-sculptures, mirror-paintings and secret photographs brought together by Alice Morgaine obliged spectators to be active readers of the work, and thus to take full responsibility for their own perception.



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FLORENCE, HOMAGE TO THE TIE BY ALESSANDRO MENDINI

For the *Pitti Uomo* men's fashion show held in Florence last January, Hermès gave

the renowned designer and architect Alessandro Mendini carte blanche to organise a presentation of its ties. The result was a "Little Temple of Ties", a witty and amusing construction in which silk ribbons were "woven" into panels that formed a colourful shine, built to house a gold-coloured idol: a bronze tie branded with a distinctive H.

NEW YORK, PARIS + KLEIN
This April-May, in collaboration with Leica, the gallery at the Hermès Madison Avenue store showcased 69 photographs by William Klein. This touring show, *Paris + Klein*, came over from the Maison Européenne de la Photographie in Paris. In New York it coincided with the American publication of Klein's new book on Paris, which offers a unique vision of the French capital and its various worlds by a major visual artist.



AIX-EN-PROVENCE, CÉZANNE'S SATCHEL

In 2006, the centenary year of his death, Aix-en-Provence will be celebrating one of its most famous sons, Cézanne. The painter bought a plot of land overlooking the town in 1901 in order to set up his studio there. Today, the building is a museum devoted to preserving the painter's memory. Here, even now, you can sense the aura of the everyday objects that inspired those seminal still lifes. For its homage, Aix has commissioned the Dutch artist Gabriel Sterk to make a bronze sculpture based on a photograph of Cézanne out walking, with his faithful leather bag over his shoulder. Hermès has decided to support the celebration by making a one-off

replica of this satchel that the artist took with him along the paths of Provence whenever he went painting "after nature". This unique object will be sold to the highest bidder, with proceeds going to the museum.



TOKYO, "AESTHETIC

CURIOSITIES"

Le Studio, the cinema installed on the top floor of the Maison Hermès in Tokyo, hosted a programme concocted by Patrick Bensard, who is in charge of the collection of dance films held at the Cinéma-thèque Française. *Le Studio* is dedicated to giving Japanese visitors the opportunity to see screenings of rare documentaries, feature films and short films, rarely shown "aesthetic curiosities", such as Alain Cavalier's *Portraits*, about odd jobs and "minor trades".



After Hella Jongerius in 2002, it was the turn of Tord Boontje to make free with Hermès silk scarves in the installation *Wild Silk*, shown at the Design Museum in London from June to September 2003. Reconciling design and craftsmanship, he uses contemporary technologies to bring out all the poetry and sensuality of objects. Boontje's intriguing presentation showed the long process that goes from the silk worm all the way to the printed scarf.



CHANTILLY:

DIANE AND CAMARGUE

Farandoles to the traditional sound of *galoubets* (flutes) and tambourines, carousels of amazons, a *déjeuner sur l'herbe* laid out between *mas* and fishermen's *cabanes* – on 8 June, Hermès celebrated two queens: the *Artésienne*, who came in all her finery, accompanying bulls from the Rhône delta to celebrate the Camargue in Chantilly; and the queen of the races, Nebraska Tornado, a three-year-old filly who beat her fellows to win the Prix de Diane.



Autumn - Winter 2003

Fuchsia etc. *



PHOTOS NATHANIEL GOLDBERG. STYLING THIERRY COLSON. TEXT FERNEY BROCHANT.







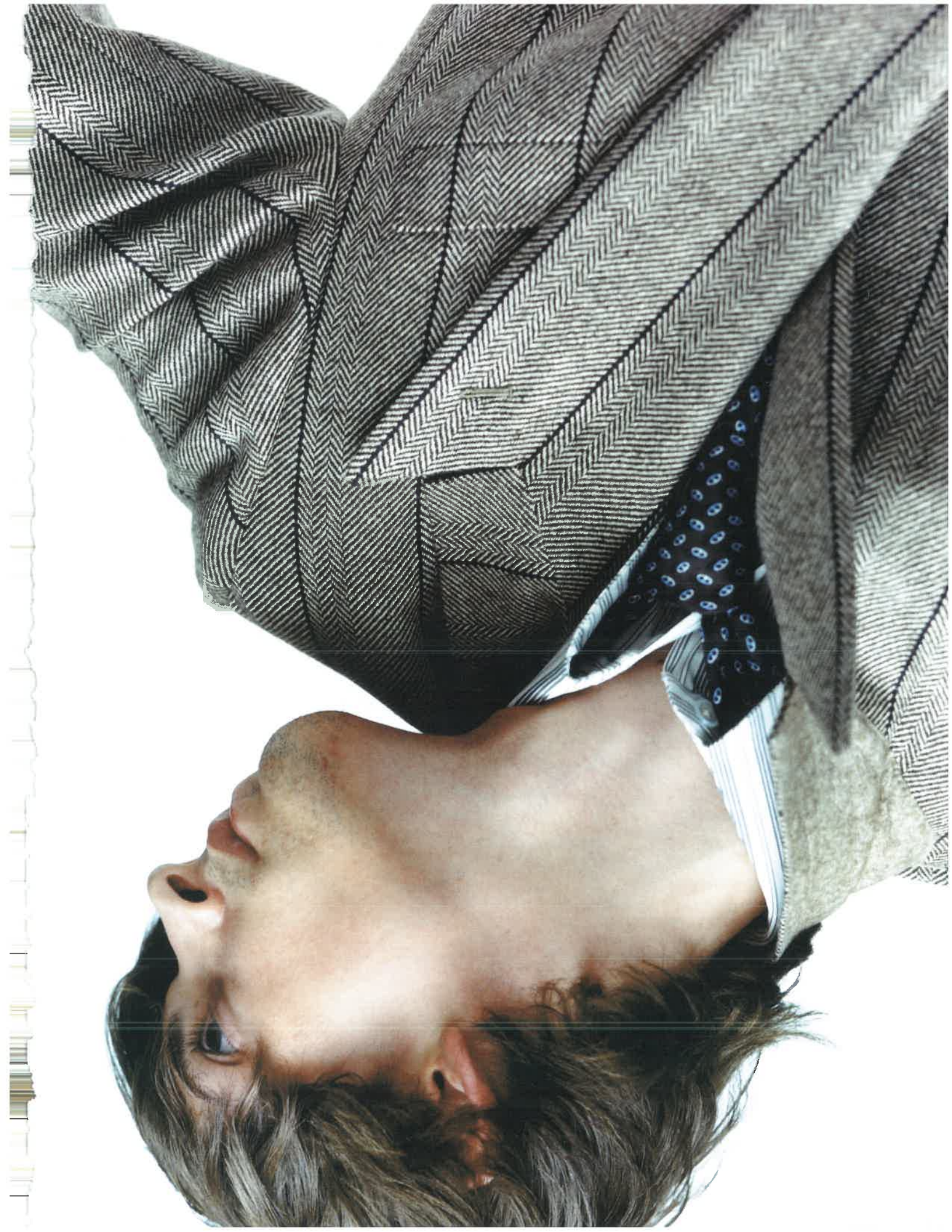
* Unmistakable. You can see it at once. He has an oblique energy that makes its mark. That long, rangy silhouette with the collar turned up, cutting through the cold winter air like a knife. That fresh, casual way of moving through the city. Clad in a matt lizard skin biker's jacket he goes. Belted snugly into his Toiletwin mastic raincoat he goes. There he is now, cleaving the night in his short brown car coat. And we see him once again, further on this time, sketching his swift-limned silhouette in a double-breasted suit with strong rhythmic stripes. But what really marks him out are those throbbing fuchsia touches. Fine corduroy trousers, a shirt, a turtle-neck, a scarf, a stripe, a line. In the light of day and in the shadow of the night, he has a flair few share. Fuchsia flaring.





















Vincent Migat, photographer

Pleasures of the Moment

TEXT CHRISTIAN CAUJOLLE

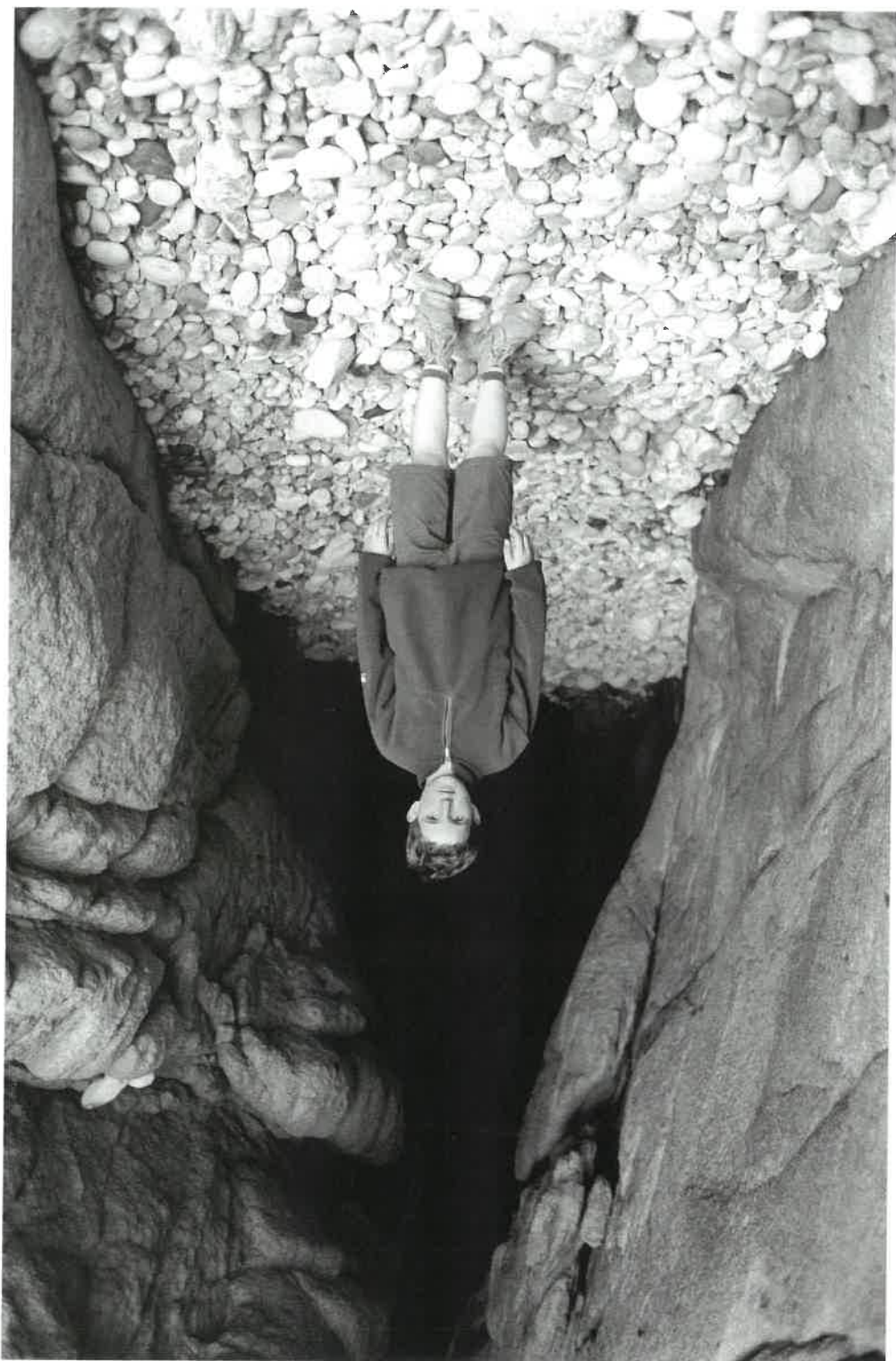
The subject is childhood as much as it is photography. Although, come to think of it, one day it would be worth reflecting on the deeper affinities between photography, which is in love with time, forgetful, fascinated by memory, eager to bear witness and incapable of precision, and the way we perceive the world as children. In fact, perhaps the best photography, the photography that reveals our changing vision of the universe, needs to be “infantile” in order to commune with the emotions that we experienced before we became “grown-ups”.

Here, by bringing the kind of family photos that we all know and sometimes keep together with contemporary, personal explorations of a particular space (Corsica in the early days and now) and visions that have more to do with pleasure than with description, this photographer has given us access to one possible state of photography – between memory and pleasure, impressions and memories.

This is not a narrative but there is a story. It is grounded and experienced, shaped and unfolded as a story. What we have here are not just photographs. This work is about the way photographs can accompany feelings, memories and emotions. These images are personal but also universal. They speak of the pleasure of the moment, of the suddenness of the wind, of the treacherous yieldingness of waves, of the joys of family get-togethers and of light’s constant and constantly renewed capacity to reinvent the world.

Vincent Migat was born in Valence, in the department of Drôme, in 1965. After working for the Magnum and, for a short while, Odyssey agencies, he joined *Le Nouvel Observateur* magazine. He is also with the VU agency, which distributes his work. The photographs here are from *C’est encore loin la mer?*, his photographic memoir of his family summer holidays in Corsica, published by Actes Sud. The text is taken from Christian Caujolle’s postface to the book.

"The ringing voices of daring young children still echo from deep in the pebble-floored sea caves."





"The path wound over the brow of the hill. Suddenly, there was the sea: with a light heart, you slid down to the graceful bay and the little beach."



"And so the old donkey ended up here, a crude enclosure by way of a sanctuary."





“Higher up, a spring punched out from the ground like a fist. It never ran dry, not even on the hottest summer days.”



"Before taking the path to the beach, and after lunch on the terrace, time slowed to a crawl."



“The sand had this annoying way of sticking to your feet and body, and often it was still there when you got into bed at night.”



“Sitting, leaving a good space between my legs, I began by smoothing out the sand, to make it pristine.”

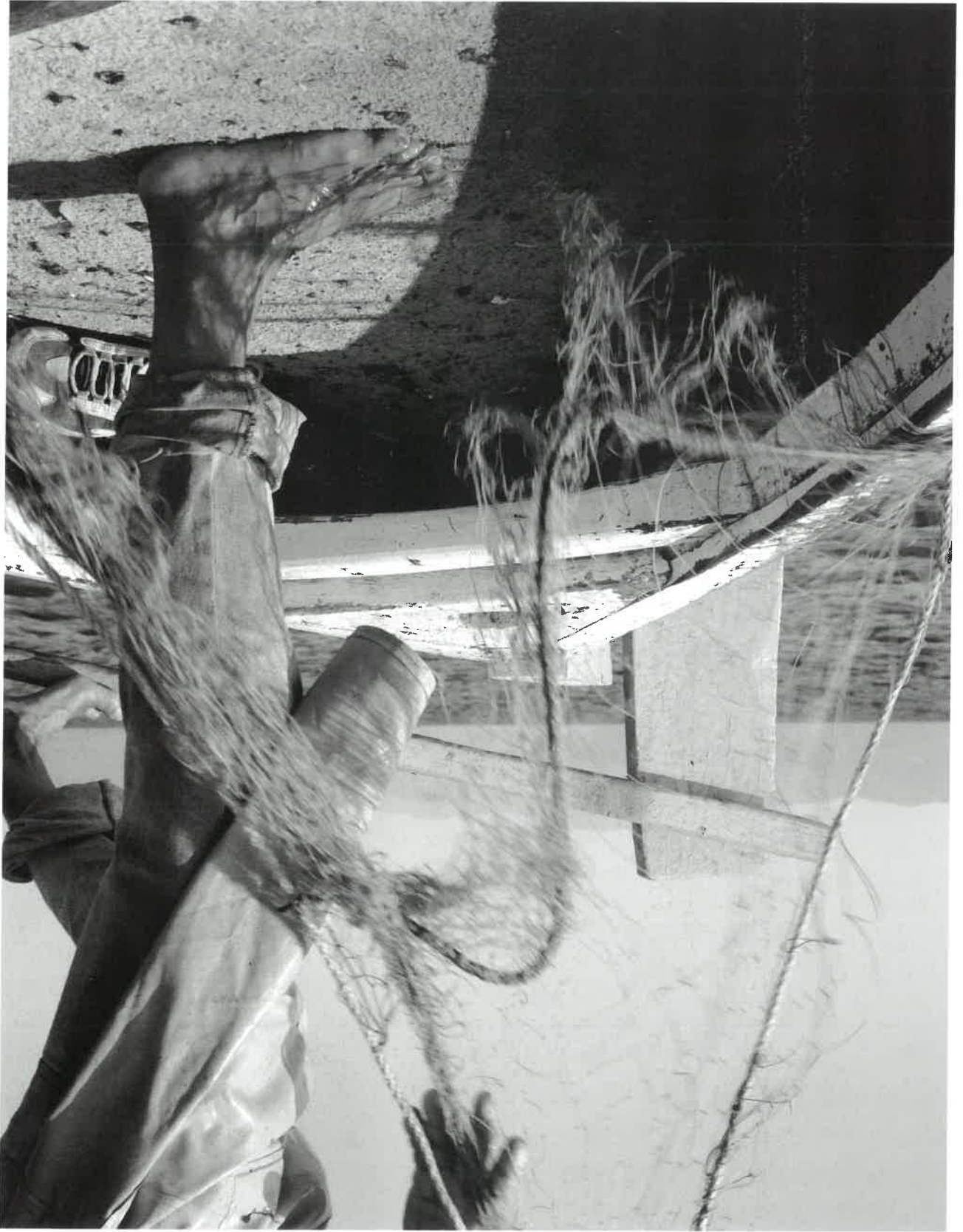




"My uncle's delicate, precise movements, the motor starting up, spitting in the water as it got up to speed, the tarry sides of the boat, and then, slowly, setting off into the breaking day."

"There where the sand merges into the land, where worlds flow together, lay the ossuaries left by the storms."





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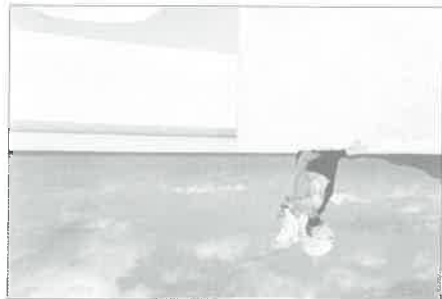
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HERMÈS

Autumn-Winter 2003. Product details



Pages 8-9

002200S/02: "Soleil" ("Sun") printed silk twill scarf in apple green/dayglo green/white, 90 x 90 cm (36 x 36 ins)
002200S/03: "Soleil" ("Sun") printed silk twill scarf in orange-red/bright orange/white, 90 x 90 cm (36 x 36 ins)
002200S/10: "Soleil" ("Sun") printed silk twill scarf in black/white/black, 90 x 90 cm (36 x 36 ins)

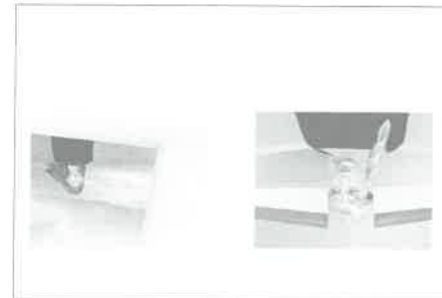


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002173S/06: "Libres comme l'air" ("Free as the air") printed silk twill scarf in steel grey/pearl grey/squirrel grey, 90 x 90 cm (36 x 36 ins)

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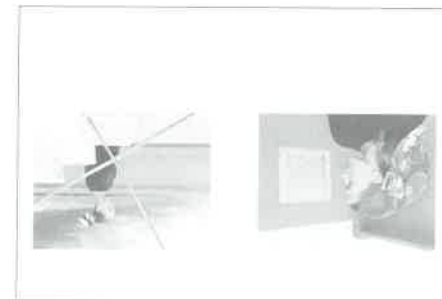
001708S/14: "Séquences" ("Sequences") printed silk twill scarf in pumpkin/black/apricot, 90 x 90 cm (36 x 36 ins)



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002166S/01: "Sous les orangers" ("Under the orange trees") printed silk twill scarf in lavender blue/golden yellow/light lilac, 90 x 90 cm (36 x 36 ins)

021789S/07: "Vent portant II" ("Run before the wind II") printed silk twill scarf, in loden green/caudron powder/loden, 90 x 90 cm (36 x 36 ins)



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002194S/02: "Bai de bulles" ("Bubble ball") printed silk twill scarf in plum/gilded beige/old rose, 90 x 90 cm (36 x 36 ins)
002194S/04: "Bai de bulles" ("Bubble ball") printed silk twill scarf in putty/jean blue/cognac, 90 x 90 cm (36 x 36 ins)

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002171S/02: "Boogie Woogie" printed silk twill scarf in white/grey/black, 90 x 90 cm (36 x 36 ins)
002171S/03: "Boogie Woogie" printed silk twill scarf in black/grey/white, 90 x 90 cm (36 x 36 ins)



Pages 16-17

021722S/02: "Les Folies du Ciel II" ("Wild skies II") printed silk twill scarf in clementine/bright red/apple green, 90 x 90 cm (36 x 36 ins)
021722S/03: "Les Folies du Ciel II" ("Wild skies II") printed silk twill scarf in apple green/absinthe/violet, 90 x 90 cm (36 x 36 ins)

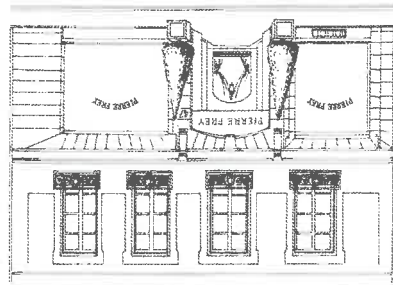


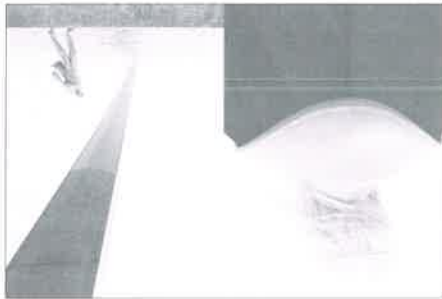
From bottom to top
037968CA/OD: Reversible mouse mat in Hermès red/bright red Gulliver calfskin
027748CA/51: "Semañier" diary cover in bright red lizard, goatskin inside
031711CA/53: "Semañier" diary cover with Saumur stitching in bright red box calfskin
010398CA/53: "Semañier" diary cover in bright red ostrich
034060CA/93: "Vision II" diary cover in orange ostrich
038520CA/93: "Zip" CD holder in orange Togo "crispé" calfskin
037974CA/11: Braided pencil in Hermès red/bright red/grey/gold goatskin
037012CA/93: "Zip PDA" cover for Palm™ M500 series in orange box calfskin
034084CA/53: "Vision II" diary cover with loops in bright red ostrich
016478CA/53: "Globe-Trotter" diary cover, two hooks, in bright red box calfskin
026529CA/58: "Globe-Trotter" diary cover, two hooks, in plum porcosus crocodile/goatskin inside
038520CA/58: "Zip" CD holder in bright red Togo "crispé" calfskin
034079CA/53: "Vision II" diary cover with loops in bright red porcosus crocodile, goatskin inside
034083CA/97: "Vision II" diary cover with loops in mauve lizard, goatskin inside
002437CA/51: 56 and 93: "PM" diary covers with loops in bright red, medium red and orange lizard
310330A: G2 ballpoint in sterling silver for diary
037969CA/OE: Reversible mouse mat in gold/orange Gulliver calfskin
031712CA/34 and 55: "Semañier" diary covers with Saumur stitch in natural barenia and Hermès red Charentais calfskin
038112CA/30: "Globe-Trotter" diary cover in chestnut pigskin
034048CA/30: "Globe-Trotter" diary cover, two hooks, in chestnut pigskin
016477CA/32: "Globe-Trotter" diary cover, two hooks, in tobacco ostrich
002446CA/31: "GM" diary cover in nutmeg lizard
034084CA/32: "Globe-Trotter" diary cover, two hooks, in Etruscan lizard
034094CA/36: "Vision II" diary cover with credit card pockets in dark red box calfskin
034066CA/93: "Globe-Trotter" diary cover, two hooks and loops, in orange porcosus crocodile, goatskin inside
026529CA/92: "GM" Zip" diary cover in yellow Mysore goatskin
034808CA/11: Braided leather pencil in orange/gold/kango tobacco goatskin
026524CA/21: "GM" diary cover with loops in saffron porcosus crocodile
034066CA/32: "Vision II" diary cover in Etruscan porcosus crocodile, goatskin inside
034095CA/30: "Vision II" diary cover with credit card pockets in chestnut pigskin
034067CA/34: "Vision II" diary cover in natural matt mississippiensis alligator, goatskin inside
034038CA/34: "GM" diary cover in natural matt mississippiensis alligator, goatskin inside
034038CA/30: "PM" diary cover with loops in chestnut pigskin
310315A: G2 mechanical pencil in sterling silver with chain for diary
002442CA/32: "PM" diary cover with loops in kango tobacco ostrich
037968CA/ES: Reversible mouse mat in jean blue/black Gulliver calfskin
038546CA/7A: "Semañier" diary cover in thalassa blue Epsom calfskin
038566CA/75: "Semañier" diary cover in jean blue Courchevel calfskin
038565CA/7A: "Globe-Trotter" diary cover in thalassa blue Mysore goatskin
038520CA/75: "Zip" CD holder in jean blue Togo "crispé" calfskin
038588CA/7A: "Semañier" diary cover in thalassa blue box calfskin
027748CA/73: "Semañier" diary cover in sapphire blue lizard, goatskin inside
016478CA/73: "Semañier" diary cover in sapphire blue lizard, goatskin inside
016477CA/77: "Globe-Trotter" diary cover in its blue ostrich
034061CA/73: "Vision II" diary cover in sapphire blue lizard, goatskin inside
034084CA/73: "Globe-Trotter" diary cover, two hooks, in sapphire blue box calfskin
034066CA/72: "Vision II" diary cover in royal blue porcosus crocodile
002451CA/74: "GM" diary cover in royal blue ostrich
028588CA/75: "GM" diary cover in jean blue lizard, goatskin inside
002446CA/70: "GM" diary cover in airforce blue lizard
037968CA/VG: Reversible mouse mat in olive green/tauw green Gulliver calfskin
016477CA/64: "Globe-Trotter" diary cover, two hooks, in forest green ostrich
027748CA/67: "Semañier" diary cover in dark green lizard, goatskin inside
009388CA/65: "Semañier" diary cover in medium green box calfskin
028183CA/66: "Globe-Trotter" diary cover, two hooks and loops, in aniseed green Mysore goatskin
034084CA/66: "Vision II" diary cover with loops in aniseed green ostrich
026524CA/66: "GM" diary cover with loops in aniseed green porcosus crocodile, goatskin inside
029266CA/RP: Braided leather pencil in sapphire blue/aniseed green goatskin
036570CA/66: "GM" Zip" diary cover in aniseed green ostrich, goatskin inside
034061CA/64: "Vision II" diary cover in forest green lizard
034079CA/81: "Vision II" diary cover with loops in light grey porcosus crocodile, goatskin inside
002437CA/81: "PM" diary cover with loops in olive green lizard
034061CA/81: "Vision II" diary cover in light grey lizard, goatskin inside
034066CA/85: "Vision II" diary cover in green porcosus crocodile, goatskin inside
034041CA/86: "GM" diary cover with loops in aniseed green lizard, goatskin inside
002442CA/86: "PM" diary cover with loops in aniseed green ostrich
310315A: G2 mechanical pencil in sterling silver with chain for diary
026528CA/61: "PM" diary cover with loops in olive green porcosus crocodile, goatskin inside
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370111DB/EE: Coat with hood in natural and black double-faced cashmere and camel hair
372013DB/D1: High-neck tunic pullover in camel Shetland-effect cashmere
370402ND/D1: Pants with topstitched pleat in natural camel hair twill
374010D/02: Short gloves in black cashmere
Hermès Accessoires
002167Z/23: "Basic" boots in camel calfskin suede
039293CP/24: "Omibus" travel bag in camel Clémence taurillon calfskin

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370111DB/EE: Coat with hood in natural and black double-faced cashmere and camel hair.

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370110DA/D1: Coat with over-sleeve effect in camel double-faced comfort cashmere

372014DB/D1: Pullover with rounded neckline in camel Shetland-effect cashmere

370405DN/02: Pants in black camel hair twill

014716G/25: Short gloves in natural glazed kidskin

002167Z/23: "Basic" boots in camel calfskin suede

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370118DF/B3: Raincoat with over-sleeve effect in putty cotton and cashmere gabardine

372013DB/P3: High-neck tunic pullover in stone Shetland-effect cashmere

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370101DJ/F4: Belted coat with lapel collar in sepia wool, cashmere and camel hair with nailhead pattern

374013DD/CG: Scarf-hood in brown beige cashmere and silk

370301D7/E4: Straight skirt in brown comfort flannel

032077Z/05: "Bardigiano" boots in mocha oiled scratched calfskin

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370101DJ/F4: Belted coat with lapel collar in sepia wool, cashmere and camel hair with nailhead pattern

374013DD/CG: Scarf-hood in brown beige cashmere and silk

372042DD/C5: High-neck pullover in brown beige cashmere and silk

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371108DF/02: Long coat with over-sleeve effect in black nutria

374010DV/02: Short gloves in black cashmere

022074Z/02: "Follow" pumps in black goatskin suede

310048M/60: "Au bonheur des dames" black umbrella

Pages 50-51

370115DV/D1: Coats with hood, worn one over the other, in camel light cashmere

Hermès Accessory

014716G/25: Short gloves in natural glazed kidskin

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371623DD/D7: Top with wide sleeves in hazelnut full grain lambskin

372042DD/02: High-neck pullover in black cashmere and silk

370400DN/02: High-waisted pants in black camel hair twill

037492CK/89: "Étrivière 32" belt in black box calfskin

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37201DA/D1: Blouson with wide sleeves in camel double-faced comfort cashmere

374014DC/D1: Scarf-hood in camel cashmere

372019DD/C/D1: Seamless pullover with rounded neckline, batwing sleeves, in camel one-ply cashmere

370405DN/D1: Straight pants in natural camel hair twill

Hermès Accessory

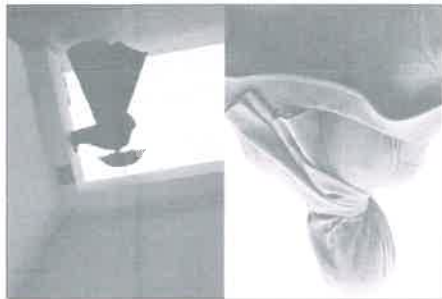
002167Z/23: "Basic" boots in camel calfskin suede

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372067DA/BA: High-neck blouson, with batwing sleeves, and sleeveless high-neck pullover in horse-hair colour alpaca and cashmere with horizontal full-cardigan ribbing

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101079M/02: Blanket in sand mohair, 240 x 300 cm (96 x 120 ins)



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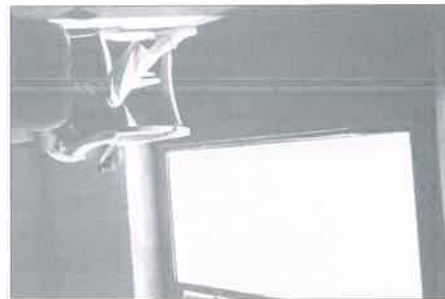
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372010DB/D1: Pullover with rounded neckline in camel Shetland-effect cashmere
370400DN/D1: High-waisted pants in natural camel hair twill
Hermès Accessoires
032051N/E2: "Filbert" brown cap, with nailhead pattern
002167Z/23: "Basic" boots in camel calfskin suede



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370002DW/02: Long open-back dress and long skirt in black silk crepe
Hermès Accessory
022074Z/02: "Follow" pumps in black goatskin suede

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372038BD/02: Over-sleeve with cardigan effect in black cashmere and silk
370403DU/02: Straight pants in black silk ottoman
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039241CK/89: "Epure" belt in black box calfskin



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370624DB/90: Top with boat neckline and double cuffs in white cotton twill
370403DU/02: Straight pants in black silk ottoman
374021DA/02: Cumberbund in black silk faille
Hermès Accessoires
001857N/20: "Monday" navy blue felt hat
900827B: "Clou de forge Triangle" ring in sterling silver (worn as cufflinks)

Pages 68-69

102927B: "Toile H" GM bracelet in yellow gold

Page 70

103199B: "Ether" PM ring in white gold and diamonds (0.86 ct)

Page 71

103250B: "Sillage" multi-link chain in yellow gold
102456B: "Clou de forge Triangle" ring in yellow gold and diamonds (0.52 ct)

Page 72

103119B: Square "Tabula" ring in red gold and amethyst

Page 73

103175B: "Loop" earrings in red gold

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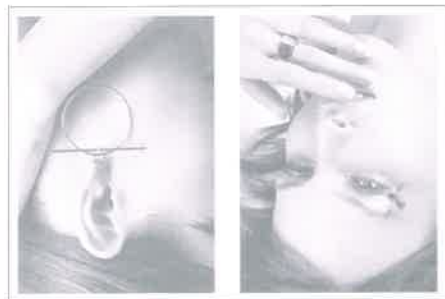
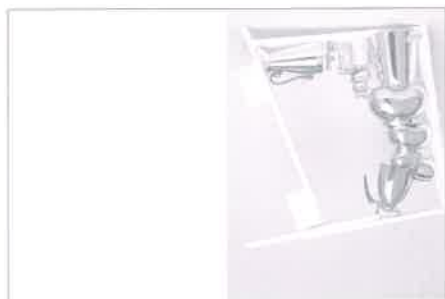
103177B: "Rivage" necklace in white gold

Page 75

102541B: "Chaîne d'ancre Osmose" PM ring in yellow gold and diamonds (2 ct)

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From top to bottom
310029M/03: "Thermolord" vacuum bottle, 0.7 l, in stainless steel with handle covered with black Skipper buffalo
500661M: "Quart militaire" line, cup 30 cl sold with saucer in silver plate
500631M: "Rotunda" PM vase
500630M: "Rotunda" PM vase
500629M: "Rotunda" PM vase
500658M: "Quart militaire" line, cup 15 cl with saucer in silver plate
500659M: "Quart militaire" line, cup 18 cl with saucer in silver plate
500660M: "Quart militaire" line, cup 23 cl with saucer in silver plate
500673M: "Clou de selle" line, vase in silver plate
500656M: "Garets" line, drinking cup in silver plate
500661M: "Clou de selle" line, egg cup in sterling silver
50035M/02: "Sparte" line, orangegade pitcher in silver plate with black Buffalo handle
006402P: "Onde" line, dinner knife in silver-plated stainless steel





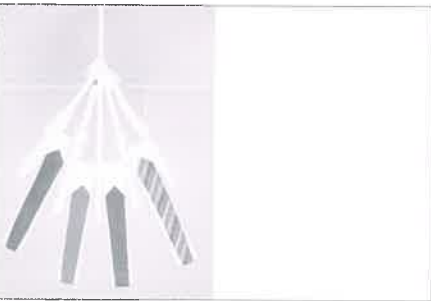
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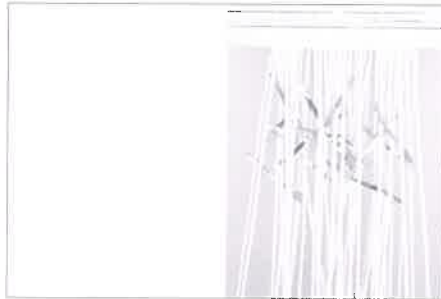


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From left to right
758528T/10: Heavy silk tie in raspberry/orange/pink
038189T/66: "H" figured silk tie in fuchsia
005041T/22: Printed silk tie in brown/fuchsia

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006403P: "Onde" line, dinner knife in silver-plated stainless steel
006402P: "Onde" line, dinner fork in silver-plated stainless steel
006401P: "Onde" line, dinner spoon in silver-plated stainless steel
006415P: "Onde" line, serving spoon in silver-plated stainless steel
006414P: "Onde" line, serving fork in silver-plated stainless steel



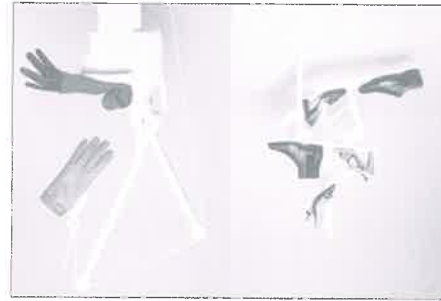
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076645V: "Rouge Hermès" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
071650V: "Hiris" eau de toilette, natural spray, 50 ml (1.7 fl. oz)
071650V: "Hiris" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
077651V: "Équipage" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
074650V: "Bel Ami" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
712650V: "Un Jardin en Méditerranée" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
712645V: "Un Jardin en Méditerranée" eau de toilette, natural spray, 50 ml (1.7 fl. oz)



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From top to bottom
032003Z/05: "Hobby" pumps in mocha kidskin
032069Z/81: "Heaven" sandals in silver nappa
032136Z/H/01: "Holding" boots in black box calfskin
032053Z/01: "Hasard" pumps in black box calfskin
032110Z/H/01: "Hector" oxfords in black patinated box calfskin



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001709G/08: "Hello" women's gloves in putty glazed lambskin, silk lining, with "H" in bright palladium thread
017220G/15: "Hémisphère" women's gloves in lambskin with cashmere-knit sleeves in Hermès red/pink/red

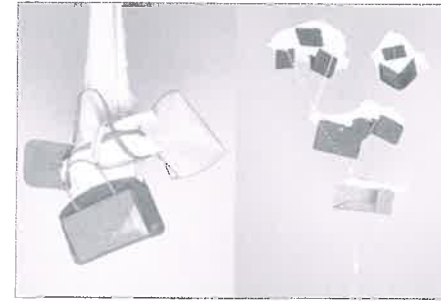
Pages 84-85

094151WD: "Glissade" ladies' watch, white gold set with diamonds, mother-of-pearl dial,
plum Dobles suede calfskin strap
051002WE: "Paprika" ladies' watch, stainless steel, silvered dial, black Evercalf calfskin strap
201202W: "Bell" ladies' watch, stainless steel with diamonds, white dial, black crocodile strap
781030WG: "Rallye" men's watch, stainless steel, charcoal dial, black smooth grain calfskin strap
291001WC: "Harnais" men's watch, stainless steel, white dial, black bridle leather strap
551002W: "Tandem" men's watch, stainless steel, silvered dial, black smooth grain calfskin strap



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From top to bottom
039780C/66: "Sakura" card-holder in aniseed-green Mysore goatskin
036866CA/66: "Flight" envelope in aniseed-green Mysore goatskin
037697C/53: "Top 24" line, no. 34 wallet in bright red Mysore goatskin
036900CA/53: "Top 24" line, no. 41 purse in bright red Mysore goatskin
037698C/53: "Dogon" bougrette in bright red Togo calfskin
039230C/7A: "Rodrigue" card-holder in thalassa blue box calfskin
039779CA/7A: "Top 24" line, no. 33 wallet in thalassa blue box calfskin
039827CA/7A: "Top 24" line, no. 23 card-holder in thalassa blue box calfskin
039759C/7A: "Bastie" GM purse in thalassa blue Mysore goatskin
010274CA/7A: "P.G." card-holder in thalassa blue box calfskin



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036022C/49/93: "Berlingot" PM handbag, in orange 101 buffalo
036813CC/4H: "Lorraine" handbag in brick red and orange box calfskin
038788C/93: "Evelynne" TPM handbag in orange Clémence laurillon calfskin



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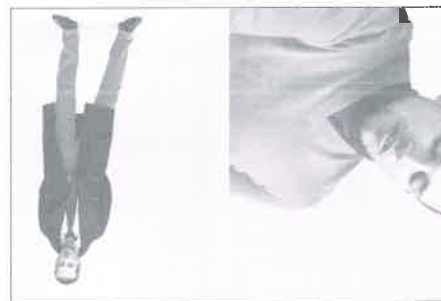
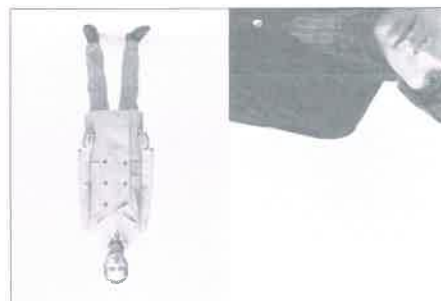
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Pages 92-93

- 327350HA/53: V-neck pullover in fuchsia cashmere with removable fuchsia/black striped turtleneck
322130HB/02: "Ex-libs" long belted coat in black cotton gabardine
326200HB/76: Snap-collar shirt in pinpoint with wide tone-on-tone stripes
325030HG/53: "Brighton 21" straight trousers in fine fuchsia Stretch cotton corduroy
Hermès Accessories
223703T/08: Tie in cashmere, hand-rolled, with fuchsia and black stripes
032105ZH/01: "Hadrien" boots in black aged kangaroo

Pages 94-95

- 322430HE/88: "Ex-libs" raincoat in beige Toilettwin
325000HP/38: "Boston 21" straight trousers in brown wool serge with fine stripes
322230HC/02: "Ex-libs" pea coat in black double cashmere broadcloth
323090HB/38: Biker jacket in brown dipped lambskin
326070HB/90: Snap-collar shirt in white cotton poplin

Pages 96-97

- 321000HG/38: Double-breasted coat with patch pockets in brown corduroy
327430HA/12: Button-up cardigan in khaki wool, double stripe detail
326200HC/53: Snap-collar shirt in fuchsia poplin with pronounced stripes
322410HE/88: Double-breasted raincoat in beige Toilettwin
326070HB/90: Snap-collar shirt in white cotton poplin
325030HG/53: "Brighton 21" straight trousers in fine fuchsia Stretch cotton corduroy
271601T/02: "Quadrige" silk twill scarf for men in black, 90 x 90 cm (36 x 36 ins)
032101ZH/01: "Hypolite" derbies in black aged kangaroo

Pages 98-99 and 100-101

- 327930HA/02: Roll-neck pullover in black silk and cashmere
322220HC/38: Short pea coat in brown double cashmere with removable double collar in bouclé lambskin
324020HH/38: Double-breasted "24" jacket in brown striped wool and cashmere herringbone
326000HM/5A: Straight-collar shirt in Stretch plum poplin with two-colour multistripes
Hermès Accessories
255093T02: "Chaine d'ancre" Twillib tle in navy blue silk
323510HF/02: Short double-breasted pea coat in black bouclé lambskin
326210HG/01: Snap-collar shirt in double navy blue fine striped poplin on white twill ground
233623T/66: Fuchsia tie in woven silk
032105ZH/01: "Hadrien" boots in black aged kangaroo

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- 323060HA/38: Recto-verso hooded sweatshirt in lightweight brown lambskin
326110HA/12: "Quadrige", "Les Courses" and "Swing" patchwork silk scarf shirt
327320HA/02: Black roll-neck pullover in cashmere and silk
325000HG/38: "Boston 21" straight trousers in fine brown Stretch corduroy
327080HA/02: Button-up cardigan in black baby cashmere with contrasted fuchsia collar effects
327470HA/02: Roll-neck pullover in black wool
325030HG/02: "Brighton 21" straight trousers in fine black Stretch cotton corduroy
Hermès Accessories
032105ZH/01: "Hadrien" boots in black aged kangaroo
323620HG/38: Biker jacket in matt brown lizard





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Hyundai Dpt Store Trade
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Lotte Seoul Duty Free
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Lotte World Duty Free
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Smyth Duty Free
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The Shilla Hotel Arcade
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Smyth Duty Free
Tel. +82 (0)2 2230 3644
Dongwha Duty Free
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Incheon International Airport
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LA FORCE DU DESSIN



COUVERTS "VIRGULE"
 EN ARGENT MASSIF
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